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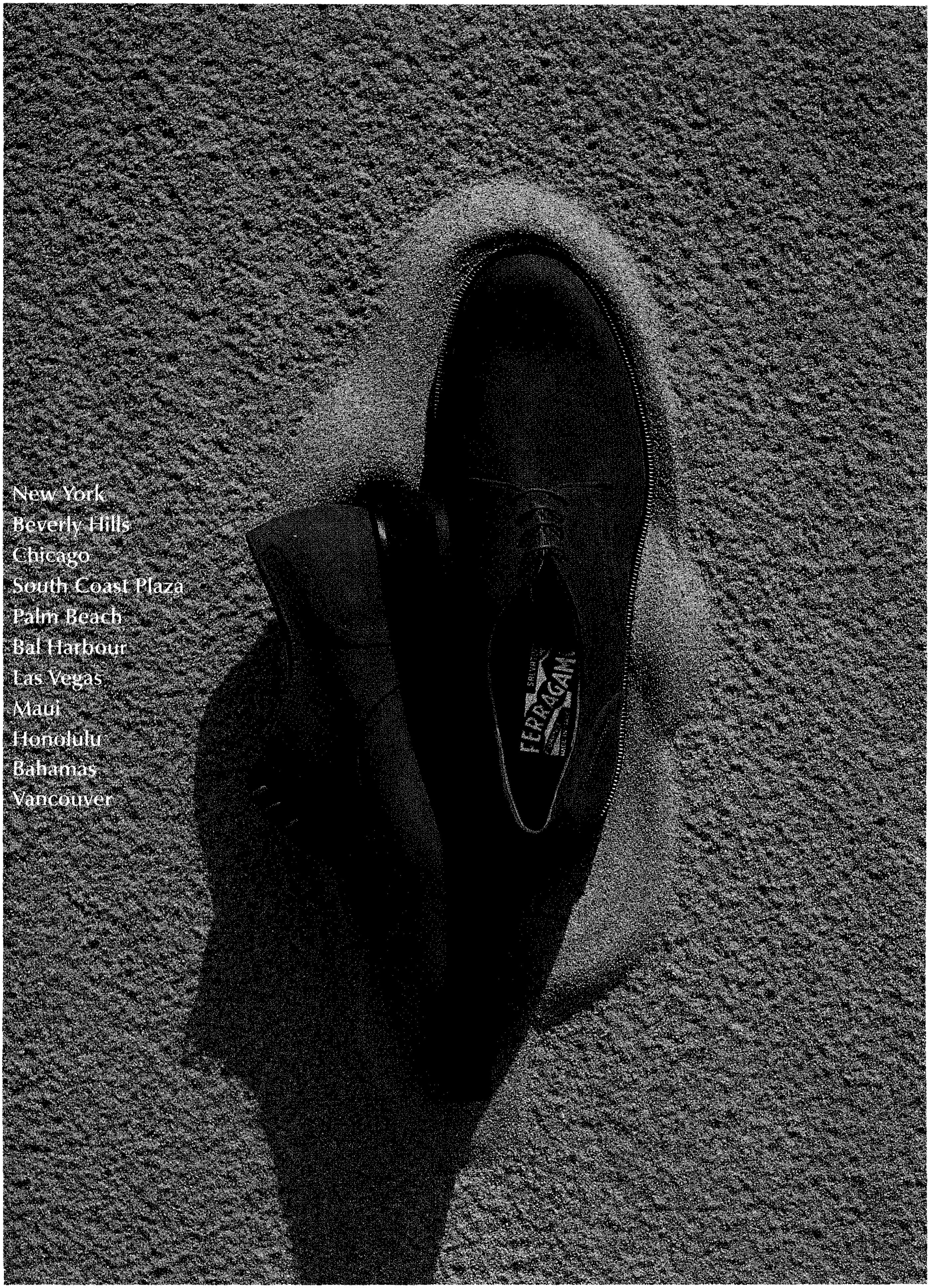
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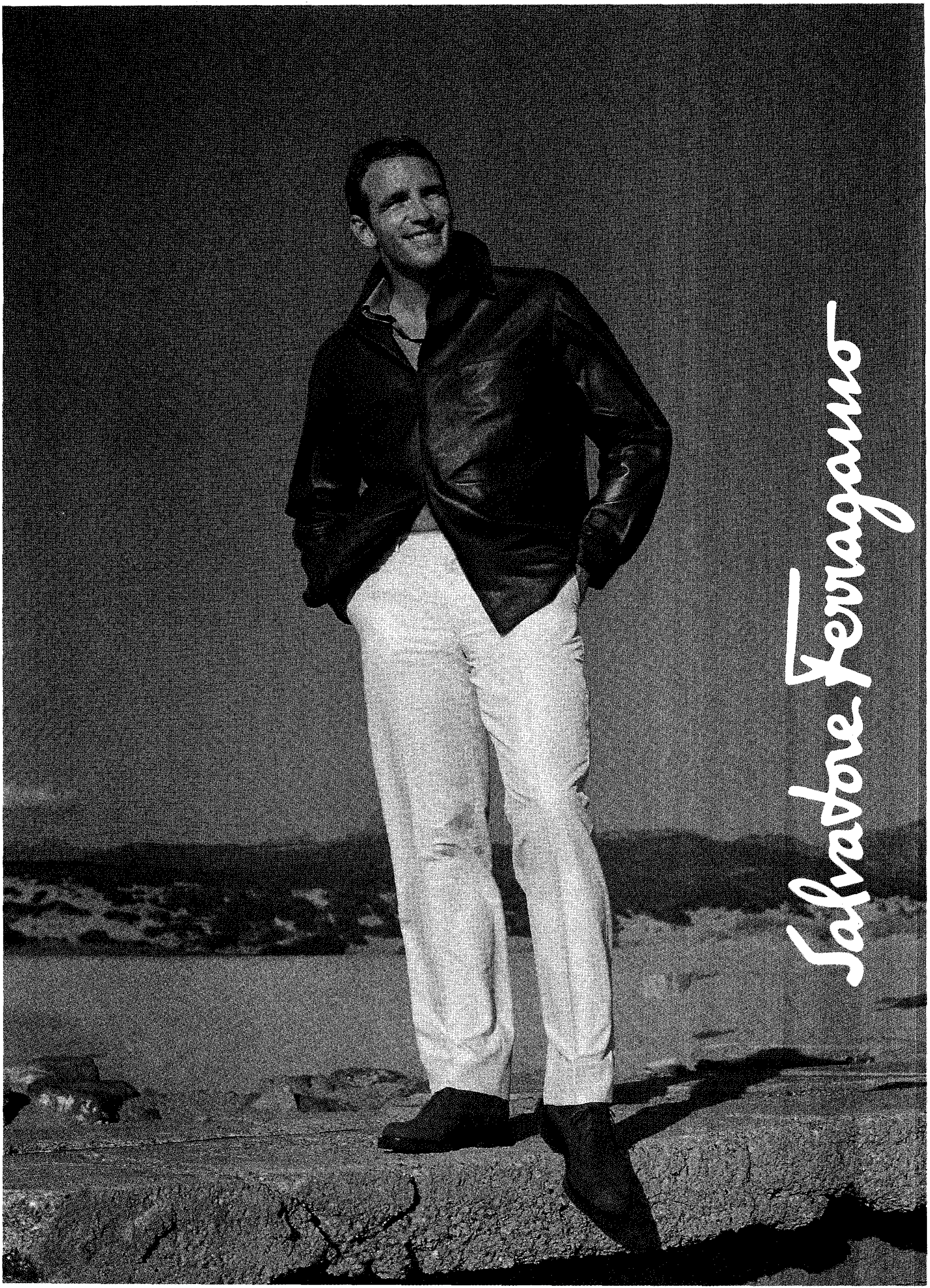
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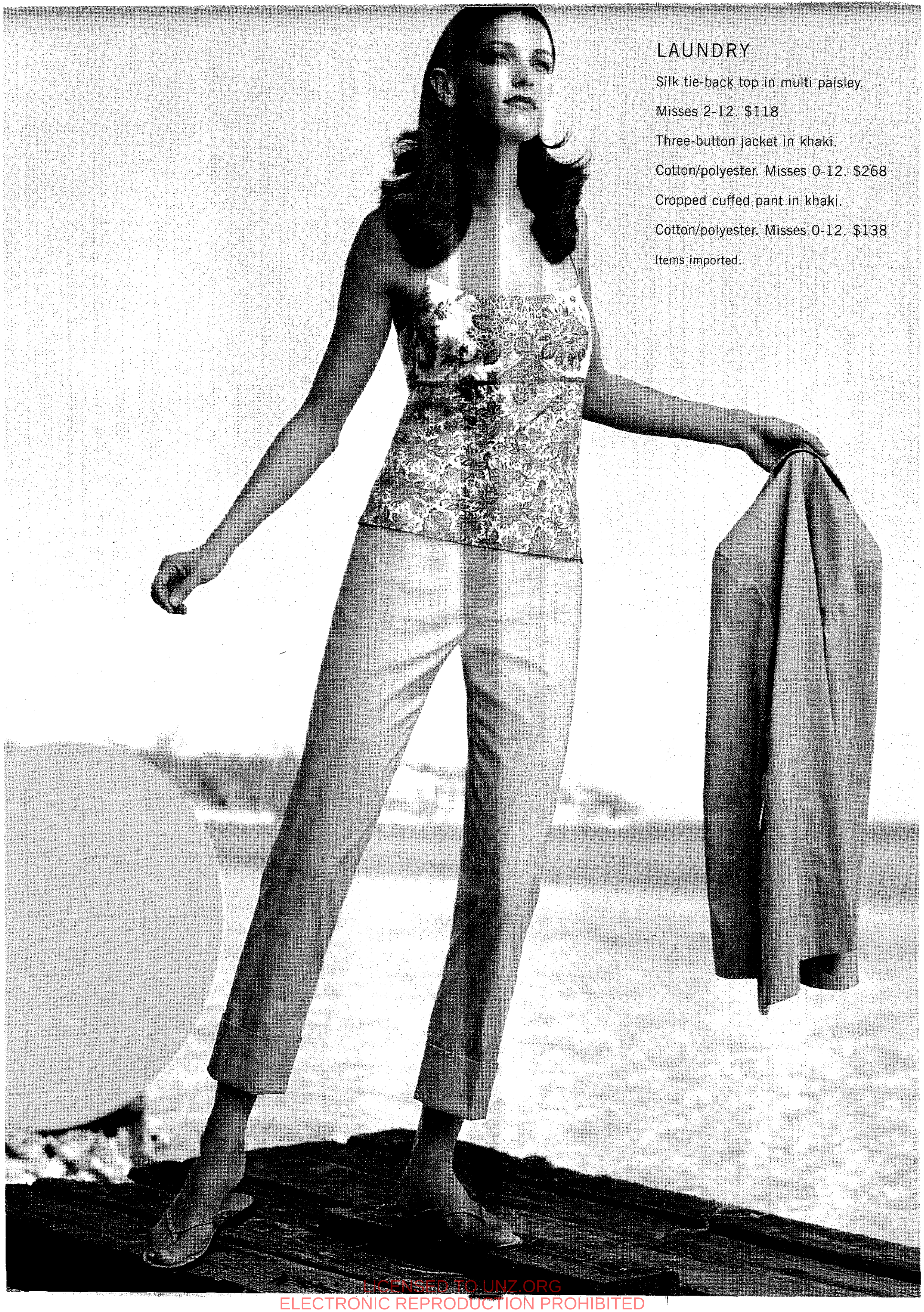

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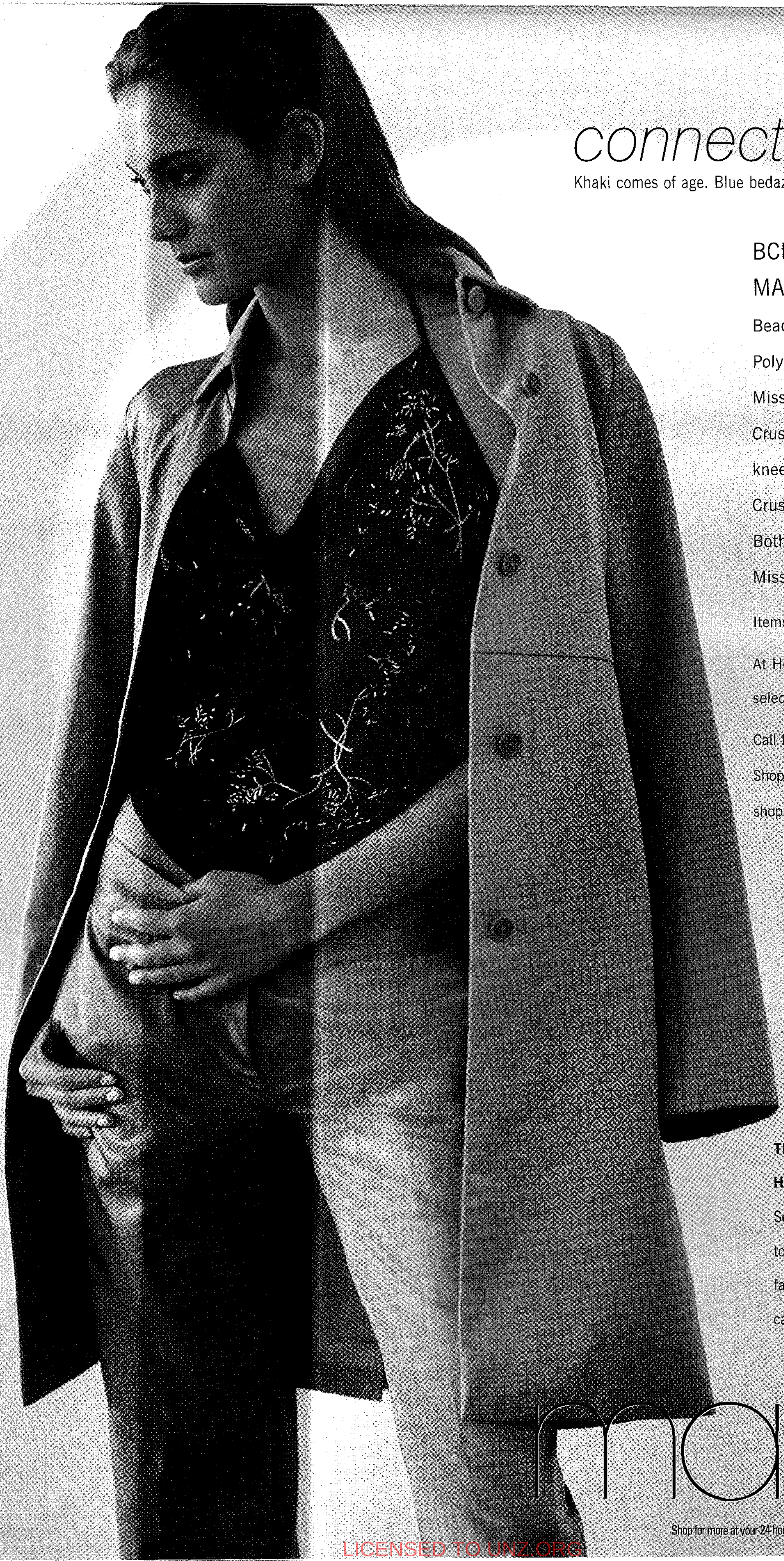

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By Lisa DePaulo

David Geffen trusted Tom King to write his biography because of his reputation (as a *Journal* reporter) and his orientation (as a fellow gay man). But the Hollywood kingpin now claims he was duped into giving his blessing to a dirt-gathering mission. King calls Geffen a control freak who can't handle what his friends are saying about him. And now their battle may be the book's most riveting chapter.

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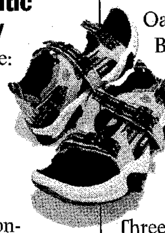

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Jeff Goldberg/Esto; John Kernick. Shoes by Nedjeljko Matura.

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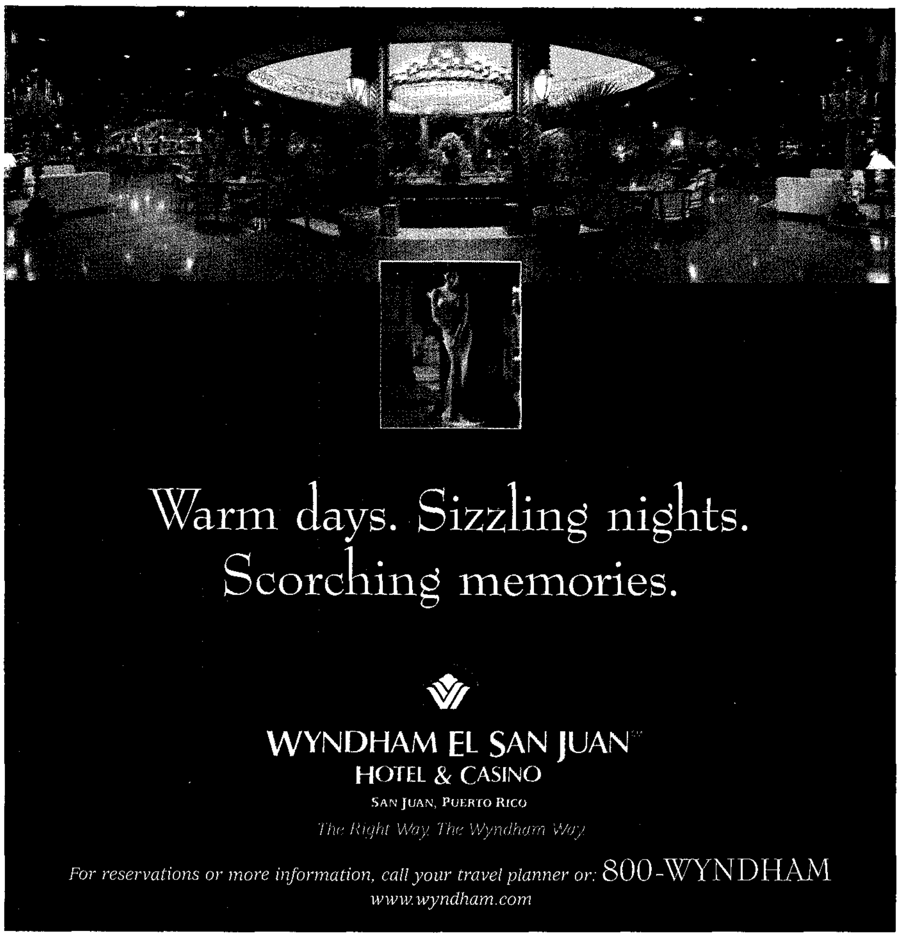
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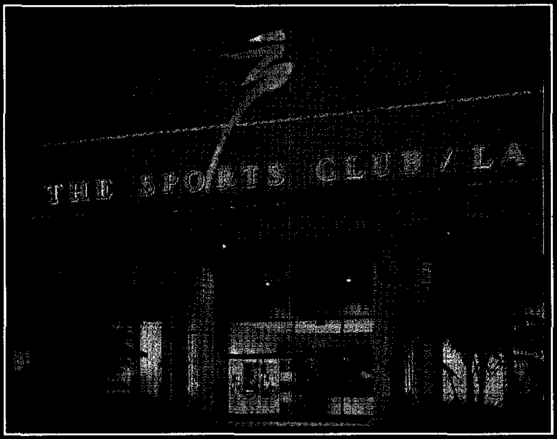

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Star Trick

The American Museum of Natural History's new planetarium puts the city into perspective; why vote for a candidate you have to learn to like?

I MUST TAKE EXCEPTION TO KEN KALFUS'S evaluation of the newly opened Hayden Planetarium at the American Museum of Natural History ["Lost in the Stars," February 21]. He writes that the planetarium's show "disconnects us from the universe we *can* experience" with "fake journeys to the stars." I saw the planetarium show on New Year's Eve and have not stopped talking about it since. It is so wondrous and rare to be exposed to something—whether a book, a movie, or, in this case, a planetarium show—that actually alters your thinking. The new show asks the question "Where are we in the universe" and answers it with simplicity and power. How nice it is to apprehend, for a moment, how small our earthly travails appear when put into perspective. This is a show that can be appreciated by 6- and 60-year-olds alike. I hope no one decides to stay away after reading Mr. Kalfus's review. Go to the planetarium! Be glad you live in New York, even if it is a very small place in the universe.

Phyllis Elkind
MANHATTAN

NATASHA SINGER'S CRITICISMS OF THE MUSEUM'S current state were accurate ["Out of this World," February 21]. I have faithfully visited the museum annually for two decades, and as of last week, I remain disappointed by its maintenance. Most of the "standard" exhibits (e.g., "Asian Peoples," "Sea Creatures") were ill-kept, cluttered, and downright dowdy. The museum hasn't even conducted minimal housecleaning. Many exhibits are coated with dust, and poor lighting made the little bit of information available difficult to read. I have not yet given up on the museum, or its more traditional exhibits, but it ought to warn people to bring some allergy medication and a flashlight.

Jessica Lerner
UPPER MONTCLAIR, N.J.

Gore Text

"HOW I GOT OVER MY AL GORE-A-PHOBIA," by Michael Wolff [February 21], was one of the most biased, liberal, ridiculous articles I've ever read. Wolff took eight pages trying to find something good about Al Gore. I would hate to know I was voting for someone that I had to force myself to like. Equally bewildering was that Wolff says he would "never vote for a professional athlete" even as he supports a morally bankrupt pathological liar. Al Gore is an embarrassment to my home state of Tennessee. Give me smart, friendly, and moral George W. Bush *any day*!

Marcheta Fitzsimmons
LEBANON, N.H.

THE CAMPAIGN PROCESS CAN BE GRUELING and repetitive for someone as cerebral as Al Gore. But the formula approach to campaigning is a harsh reality. President Clinton may have made it look a little more exciting, but the process itself is predictable and mind-numbing. Michael Wolff got it right when he observed that Gore is actually authentic—that is, he is an authentic political professional. Gore is as good a schmoozer as I know. We have become absorbed by style in the marketing age, but the presidency demands substance. George W. Bush's stumbling demonstrates the results of the emphasis of style over substance. So let's get our minds around Al Gore, because he's had his mind around us for a long time.

Steven A. Ludsin
MANHATTAN

NEW YORK WILL FALL IN LOVE WITH AL Gore—not because he's a lovely guy; he ain't—but rather because he will say anything, do anything, to win a vote. Indeed, Al Gore is a man of clay: He can be remolded, reshaped into any position you like. A man of no substance is easy to love, for he can't offend.

Gary Schwartz
FORT LEE, N.J.

Northern Lights

IN YOUR ARTICLE "AMERICANS STAGE British Invasion" ["Gotham," by Nile Lanning, February 21], you name Jason Priestley as one of a number of American actors invading British theater. Last I heard, Mr. Priestley is a Canadian from Vancouver, British Columbia (born and raised). There are many Canadians who have become Hollywood stars, such as Jim Carrey, Martin Short, Mike Myers, William Shatner, Mary Pickford, Dan Aykroyd, Donald Sutherland, Christopher Plummer, Michael J. Fox . . . need I go on? While these extremely talented individuals may reside south of the border, their hearts will always be Canadian.

A. Valerio
TORONTO, ONT.

Grimm Truth

JOHN LEONARD STATES AS COMMON adult knowledge that "many of Grimm's fairy tales were coded descriptions of child abuse" ["Television: Smoke and Mirrors," February 28]. This is just trendy cocktail-party smut about a fundamentally important, beautiful, and pioneering achievement of scholarship and world literature. The tales were the life's work of two brothers, Jacob and Wilhelm, who collected them from the memories of parents and grandparents. These stories are of profound importance to the millions of children, from ancient times to the present, who essentially selected them over time (as parents know) and in turn passed them on to their own children and grandchildren.

Robert Merkin
NORTHAMPTON, MASS.

Dress for Success

YOU HAVE TO BE KIDDING. "THE SEXIEST, sleekest season in years" ["Spring Fashion 2000," by Mark Holgate]? Fashion designers must be at their wit's end. Don't they realize that to conceal is so much more erotic than to reveal? The old-timers who donned ruffles, bustles, and long skirts were smarter. If women are already naked, what's left to the imagination?

Doris C. Baker
VIRGINIA BEACH, VA.

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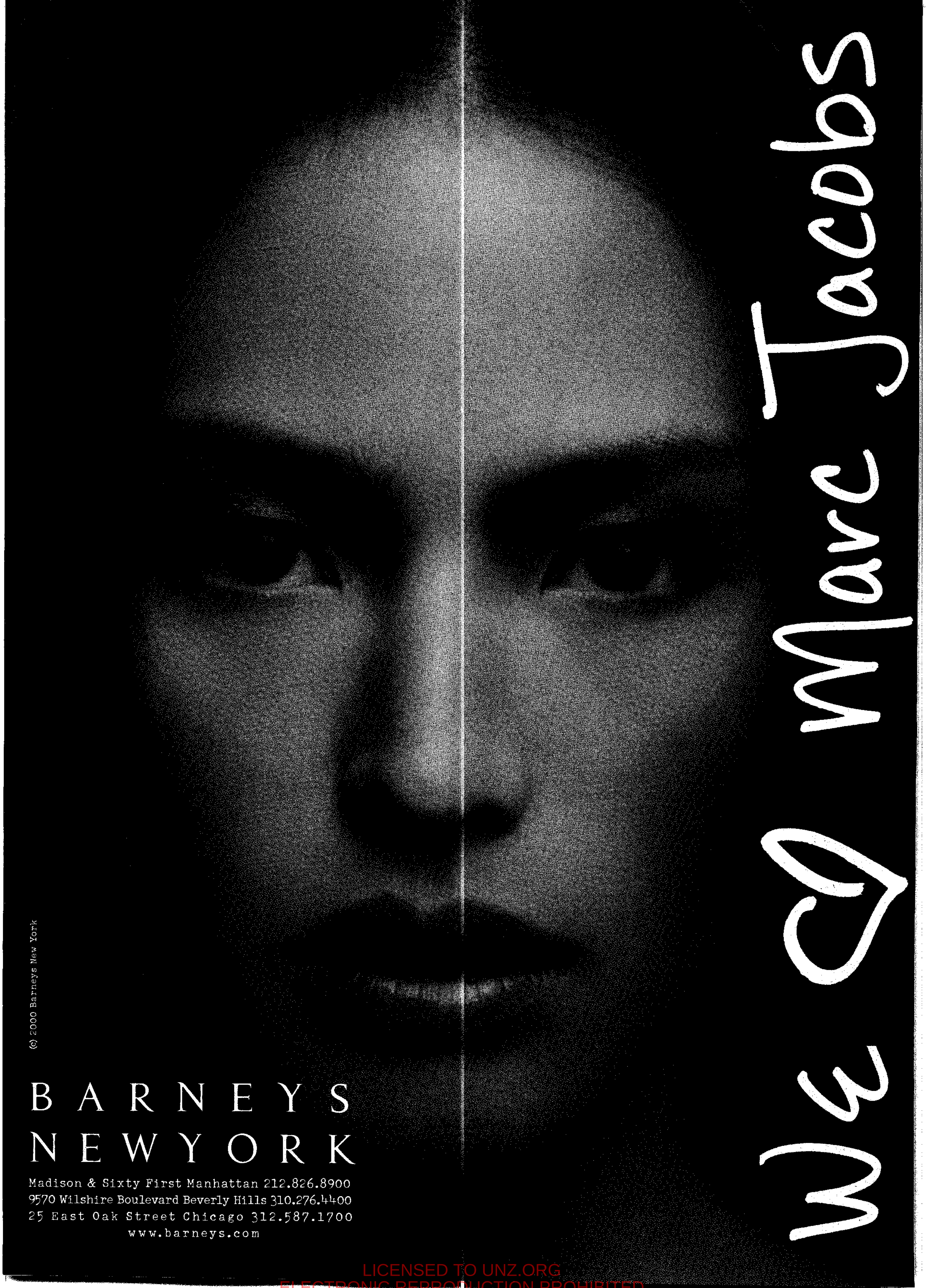

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BY BETH LANDMAN KEIL

INTELLIGENCER

Mike Ovitz:
Mort's *News* man

SOURCE SPORT

What a difference a decade makes. Back in the early nineties, when he was a superagent, **Michael Ovitz** boasted that he never talked to the press. Recently, however, **Howard Rubenstein** has quietly been arranging small schmoozy luncheons putting Ovitz, now a start-up Hollywood talent manager, together with New York gossip columnists and business writers. Typical was a recent get-together at the University Club, where Rubenstein and Ovitz broke bread with a select group of *Daily News* reporters. After about fifteen awkward minutes, one of the scribes got down to brass tacks, asking, "Why are you doing this with us?" After hemming and hawing, Ovitz replied that he initially didn't want to go to the luncheon and then began bragging about how helpful he could be to the reporters when they wrote about Hollywood. Then he proceeded to describe what a "close, close" friend he was with their boss, **Mort Zuckerman**. "I've even avoided going over to his house in Aspen because I feel like it's a conflict of interest," Ovitz assured them. Rubenstein made it a point to remind the journalists that the entire luncheon was off the record.

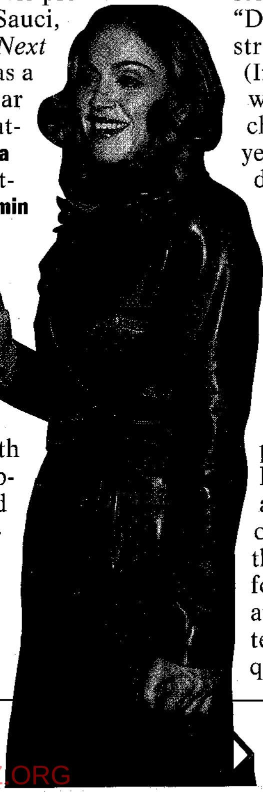
SAFIR: ON PLANET HOLLYWOOD?

Last year, with the city convulsed over the Diallo shooting, Police Commissioner **Howard Safir** was sharply criticized when he flew off in a chartered jet to attend the Academy Awards with plans to blow off a high-profile City Council meeting on the embattled Street Crimes Unit (the freebie is still under review by the Conflicts of Interest Board). So where was the top cop while the city waited anxiously for a verdict? He was being wined and dined at the posh premiere party for **Mike Nichols**'s new movie, *What Planet Are You From?* (This time, at least he was in town.) Nichols's star-studded event was held at Cipriani 42nd Street, and the top cop enjoyed the company of **Garry Shandling**, **Jerry Seinfeld**, **Linda Fiorentino**, **Steve Martin**, and **Mike Myers**. The next day, when the "not guilty" verdicts were announced, Safir did put in an appearance at **Rudy Giuliani**'s press conference at City Hall.

BOILER ROOM FOR IMPROVEMENT

Another real-life person has come out of the *Boiler Room* to say he isn't happy with the film's name-dropping. Economist **John Marlin**, writer-director **Ben Younger**'s former boss, recently settled his $24 million defamation suit against New Line Cinema after claiming the filmmaker poached his name, and now financial reporter **Dan Dorfman** says the critically acclaimed movie has poorly cast him as a stock picker, a role the journalist wants to make clear he's *never* played. Dorfman is cited in the flick by **Giovanni Ribisi**'s character when the actor is pitching a lousy biotech stock to a client, insisting "Dan Dorfman on CNBC" strongly recommended it. (In fact, Dorfman hasn't worked at the business channel for nearly four years.) Younger says he didn't want to hurt Dorfman's reputation—quite the opposite: "I chose Dorfman because he's a legitimate and respected figure in the financial world. That's the *joke*. If the client knew anything about Dorfman, they'd know he doesn't promote stocks." Though Dollar Dan isn't planning any lawsuit, he does point out that he's savvier than the movie gives him credit for: "I recently quoted an analyst saying most biotechs are overpriced," he quipped.

RUPERT'S OTHER NEXT BEST THING



Did **Madonna** feel dissed at her own movie premiere? According to witnesses at Sauci, where last week's after-party for *The Next Best Thing* was held, the pop queen was a bit peeved at good friend and co-star **Rupert Everett** for directing so much attention toward his former co-star **Julia Roberts**, who was there with her sweetheart and fellow *Best Thing* star **Benjamin Bratt**. Madonna's rep, **Liz Rosenberg**, denies any sore feelings, saying, "They are still madly in love with each other." Which is a good thing, considering that once Madonna and current squeeze **Guy Ritchie** called it a night, Everett jetted downtown to "Beige," B Bar's weekly gay night, to rendezvous with Bratt and Roberts for a nighttime nibble. When asked, Roberts said she had no intention of stealing the star's spotlight. "Madonna and I met for the first time that night," Roberts says. "Rupert and I just met at 'Beige' for a bite to eat."

Photographs by Robin Platzer/Twin Images (2).

AFFLECK UNCENSORED

As critics nationwide were trouncing **Ben Affleck**'s new movie, *Reindeer Games*, the film's star was busy using the Internet to give it a little boost. During a movieline.com back-and-forth with *Reindeer* producer **Chris Moore**, fans were happily shocked when Affleck unexpectedly popped in, welcoming questions about the flick. Yet as the chat progressed, Affleck began offering up some juicy tidbits to the digerati. Perhaps **Gwyneth Paltrow** wouldn't have loved hearing her pseudo-beau explain how fame "has made my sex life much easier," adding later that his ideal place to live would be "in Chris Moore's bed with his lady." But Affleck displayed more than his **Howard Stern** side, taking time to flaunt his "discriminating" film choices. When asked if he would take a *Star Wars* role, Affleck replied, "I would want to read the script, like any other movie." But Yoda-lovers, fear not—after all, Affleck did appear in last year's less-than-stellar *Forces of Nature*.

GQ SWEATS THE *DETAILS*

GQ writer **Elizabeth Gilbert** recently got a reported six figures for the film rights to an article she wrote for the magazine's March issue, about an independent film producer unwittingly hired by an undercover FBI agent to "make" a movie called *Car Tunes* as part of a Mafia sting operation. The problem is that writer **Steve Fishman** did a feature on the *Car Tunes* sting for *Details* in February 1996—and he'd *also* sold the film rights, to Walt Disney Pictures. "I was really surprised to hear that *GQ* had done the story," says Fishman, who wrote his story without the cooperation of the producer, **George Moffly** ("He claimed he had a career to protect"). Instead, his article was based on the co-directors and writers of *Car Tunes*, neither of whom Gilbert interviewed. *GQ* editor **Art Cooper** says he didn't know that *Details* had run an article on the same sting operation—evidently, he doesn't read his sibling publication. Gilbert wasn't available for comment, though her agent at the Wylie Agency said it is her understanding that Fishman's project was "on the rocks." Fishman's producer, **David Permut**, begged to differ, saying that the project is "finally on the fast track" at Disney. "We own the rights to the story," he said. "Disney will enforce those rights." A spokesperson for Centropolis Entertainment, which bought the Gilbert tale, says, "The story we were interested in was George's story. Sometimes there are two movies made on the same subject—like those two comet movies. These things happen."

Ben Younger:
In hot water?

SHUT OUT ON SOUTH BEACH: What do the mayor of Miami and **Michael Musto** have in common? Both were stiff-armed by the velvet-rope police as they fought to enter *Ocean Drive*'s anniversary party at the Loews hotel in South Beach. Revelers report that among the fabulous faces cooling their heels while security tried to locate *Ocean Drive*'s clipboard queen were teen tennis temptress **Anna Kournikova** and her hockey-hubby-to-be, **Pavel Bure**. Bure was originally nixed for having no jacket, as was Mayor **Joe Carollo**. *Village Voice* gossiper Musto managed to slip in to join the likes of **Gabriel Byrne**, **Steven Seagal**, and every leggy mannequin in town, but not without leaving former *Voice* editor **Karen Durbin** and the rest of his posse at the door. But, an hour later, the intrepid Musto reappeared with help, and his posse was finally ushered in.

NIGHTCLUB CONFIDENTIAL: New York nightlife may seem a bit slow at the moment, but that's about to change. **André Balazs** is prepping Submercer, a private lounge under Balazs's Mercer hotel. . . . Event planners **Jeffrey Jah** and **Mark Baker**, who have teamed up with restaurateurs **David Rabin** and **Will Regan**, will open the supper club Lotus on West 14th Street during the first week of April. They've hired Mercer Kitchen's chef de cuisine, **Richard Farnabe**, for the 90-seat dining room. . . . Roxy owner **Gene Di Nino** is close to opening a restaurant-club, No. 27, on West 24th Street. Those attending the Razorfish RSUB.com network party Tuesday will get a preview.

Additional reporting by David Amsden and Suny Sehgal.

LE CIRQUE TIPS DINERS BIG

Bargain-hunter alert: For some, meals at four-star Le Cirque 2000 just got 25 percent cheaper. **Sirio Maccioni**'s world-famous Madison Avenue dining mecca has signed a deal with the *Times* and IGT (In Good Taste), a discount dining club whose members enjoy 25 percent savings on their food bills at a host of less-illustrious restaurants like Korea Palace, Paper Moon, and the Palm Court (no, not the one in the Plaza Hotel, the one in Eisenhower Park, New York). Starting in April, cardholders will enjoy the deep discount at Le Cirque's lunch and dinner from Sunday to Thursday (it doesn't come out of Le Cirque's pocket). *Sacrebleu!* It's difficult to picture the ladies who lunch whipping out their discount cards after finishing their crème brûlées. "Why not?" sniffs Le Cirque general manager **Benito Sevarin**, whose restaurant will be reimbursed in full by IGT. "If not enough people use the card, we'll discontinue it." (And even with the discount, Le Cirque is not what most New Yorkers would call a bargain.)

Photographs: top, Robin Platzer/Twin Images; bottom, Patrick McMulla

TOD'S

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THE WHOLE GOLDEN BOOM WAS IN THE AIR—*F. SCOTT FITZGERALD*

GOTHAM

Girls on Film

An agency's plan to broadcast model behavior raises industry eyebrows—and ire.

AMONG MANHATTAN males of a certain age, particularly the ones who frequent nightclubs, the words *model apartment* are imbued with a mythical status akin to El Dorado. The location of (and everything else about) these half-dormitory-half-hotels has always been a closely guarded secret. After all, they are, in effect, vaults brimming with underage, vulnerable, and supernaturally beautiful girls.

Which is why a proposal by the ID Models agency to put a live camera feed from an apartment on the Web comes as something of a shock. ID president Paolo Zampolli says the Webcast was conceived as a way to promote the girls, the agency, and its Website, though not everyone sees it that way: The installation of the camera equipment a few weeks ago was greeted with mixed emotions, especially when one girl returned from a trip to find an ominous tower of electronics. "Most of the girls were excited because their families and boyfriends were going to be able to see them from all over the world, but one was unhappy," Zampolli concedes. (Another camera broadcast from ID's booking office for a couple of weeks, though it's currently inoperative pending an equipment upgrade.)

The camera campaign is particularly daring in the wake of the recent BBC documentary that exposed the rampant exploitation of young models and prompted talk of stricter industry guidelines. "If the girls are volunteering, it's not truly an invasion of privacy, but they should be aware of what might happen," says Rhonda Hudson, president of the Models Guild, the industry union affiliated with the AFL-CIO. She suggests that the project be limited to girls over 18 and that they be able to retract their consent at any time. Elite's John Casablancas, no stranger to controversy, labels Zampolli's plan "the ultimate disgrace," perhaps forgetting that Elite executives got the worst of the BBC segment. "Maybe I'm old-fashioned," Casablancas says, "but I find it disgusting. My personal feeling is, anything that encourages a prurient interest in the private lives of models is wrong."

Zampolli expects to have the live feed up and running in the next week or two. "The girls will get major exposure," he enthuses. The camera is installed in only one of the three ID apartments in the city; those who don't want their domestic lives broadcast over the Internet can shack up at one of the agency's other pads. "It's going to be great," says Anne Drion, a 20-year-old Belgian who lives in the wired $5,000-a-month SoHo loft with three other girls and a chaperone. "But we don't want it *all* the time, of course—like when we wake up." Zampolli insists that the camera will be on only in the apartment's living room—not the bedrooms or the shower—and only from 6 to 9 P.M.

There are plans to broadcast from ID apartments in São Paulo, Milan, and Paris, and Zampolli is creating a separate Website, ModelLife.com, for the apartment feeds. He has grand visions of turning it all into a *Real World*–type TV show. "Maybe for some of the girls," Drion says hopefully, "it will help to make them famous." JARED PAUL STERN

POLITICS Campaign-Trail Traffic Report

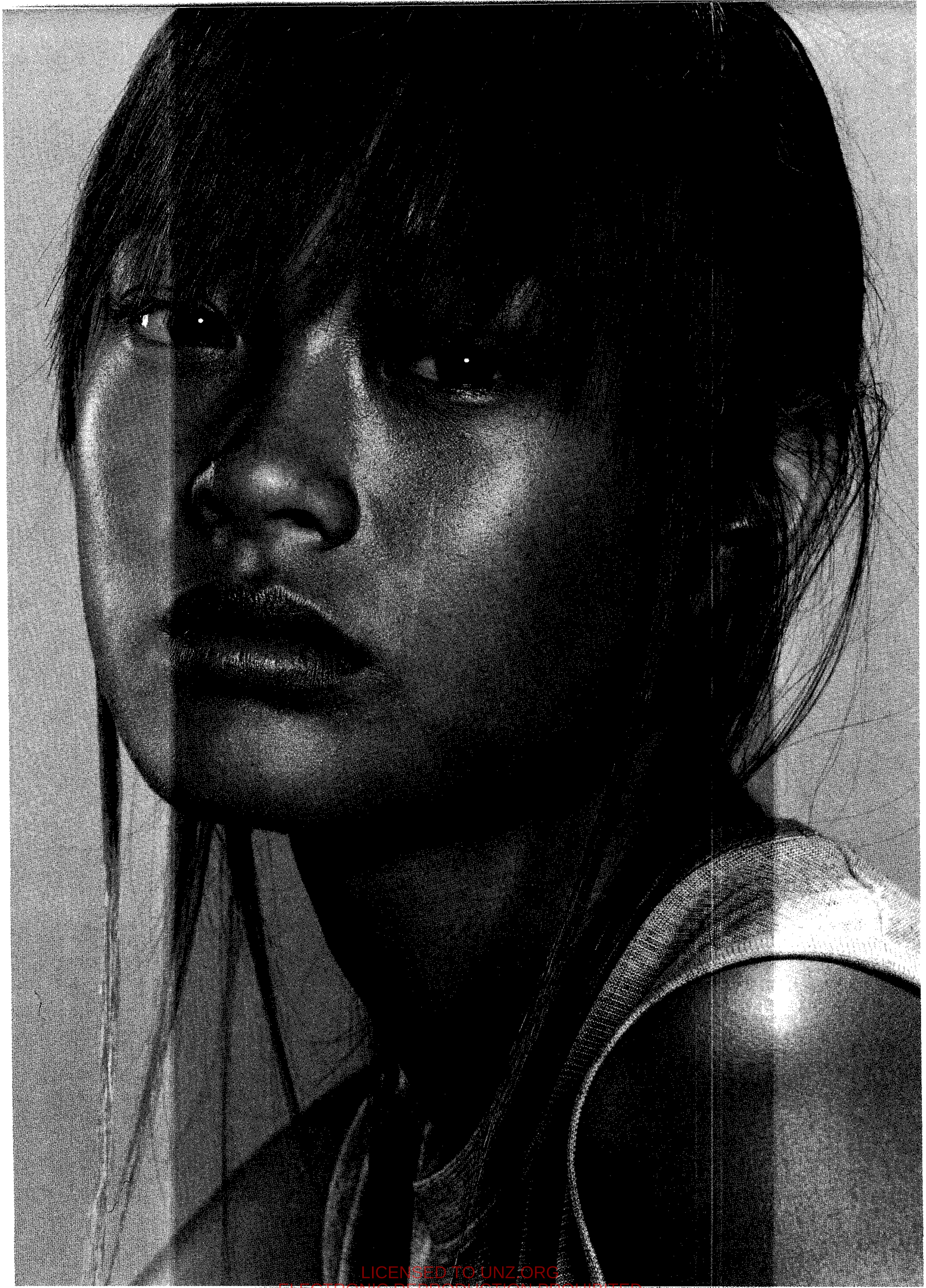
Acquittal! Plus demonstrations, plus fury of black leaders, plus a federal probe, plus a poll showing half the state disagrees with the verdict. Something tells us this won't just go away by November. ○

Wows 'em on *Larry King Live.* Clever man, that Rudy. When he's talking to New York media, everybody's a jerk wasting his time with silly questions. But on national TV, he's Mr. Congeniality. ●

Acquittal II. Hill should benefit, but did we really need her to tell us that "we must all work together toward the day when all citizens and all police . . ."? Zzzzz. ○

Joint appearance with Al Gore in Albany and camera-friendly hug and kiss. Then come reports that Tipper's mad at Hill over kind words for Bradley. Maybe she caught a glimpse of that smooch. ○

Illustrations: top, Tom Bachtell; bottom, Ingo Fast. Photographs: left, Frances M. Roberts; right, Richard Ellis/Corbis Sygma.



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BRAND X

Big Drag

BRAND: WebEx AGENCY: Free-Range Chicken Ranch (Campbell, Calif.)
CREATIVE DIRECTOR: Kelli Christman

NEED ANY MORE EVIDENCE THAT THE dot-conomy has lost all connection to reason and reality? All you have to do is visit Times Square and the west side of Manhattan, where countless towering billboards featuring RuPaul have sprung up over the past few weeks. Ru is the official spokesmodel for WebEx, a site that allows businesses to conduct virtual meetings over the Net. Why? Because, naturally, he thinks "Meetings used to be a real drag"—until, of course, you could use WebEx. The San Jose–based company recently snared $25 million in financing and promptly announced that it intended to spend "a majority of the new funds" on the RuPaul campaign (a RuPaul Super Bowl spot was just the beginning). Never mind that RuPaul is perhaps the last person anyone would associate with corporate meetings, or that WebEx is rumored to be pre-IPO (what—the big swinging dicks of Wall Street are supposed to be seduced into investing by a drag queen?). And disregard, for a moment, the cultural tone-deafness on display here: a wannabe-hip dot-com spending millions to embrace a cross-dressing icon five years after his popularity peaked (Somebody at the pitch meeting probably said, "Drag is *hot*!"). The worst thing about this campaign is its condescending simplemindedness—its "duh" quality. Was Joan Collins unavailable to rasp "Meetings used to be such a bitch"? Did Monica Lewinsky turn down "Meetings really used to suck"?

SIMON DUMENCO

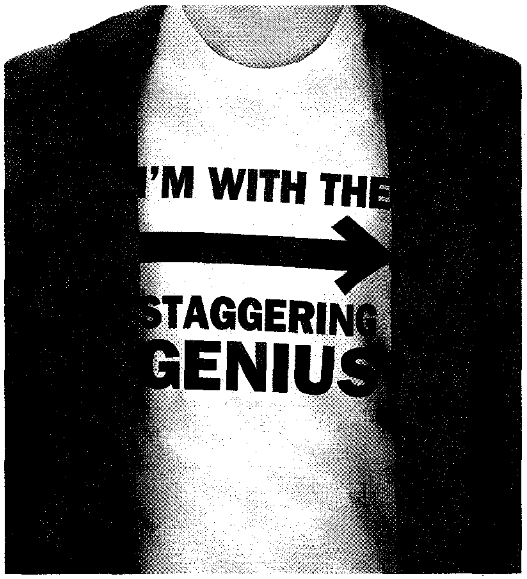
Meetings used to be a real drag.
webex
webex.com

Managing Editors

Behind every staggering genius and infinite jester is a book-business A&R man hip enough to hang with the band.

'THANK GOD I DIDN'T LET YOUR MAGAZINE take my photo," says the blazered, bookish 30-year-old in a dark SoHo bar. "I would've woken up in the middle of the night and thought, *You hate yourself.* I'd have thought, *You hate yourself twice as much as you did yesterday. You have double the ennui.*"

The doubt, the self-loathing, the ambivalence about fame—you'd be forgiven for thinking this *faux* naïf is Dave Eggers, the earnest yet ironic author of *A Heartbreaking Work of Staggering Genius.* But it's not. The *faux* naïf in question is his editor, Simon & Schuster's Geoff Kloske. Now that writers like Eggers and David Foster Wallace are having their prose parsed and their photographs taken as though they were rock stars—or maybe just indie musicians who secretly enjoy protesting their stardom—editors like Kloske (who first made his name with David Sedaris) are becoming the book industry's equivalent of A&R men.



Like seventies record-company executives who grew ponytails to consort with rock stars, such editors share their artists' worldview—or at least their social purview. Grove's Morgan Entrekin hobnobs with his signees Bret Easton Ellis and Candace Bushnell; Michael Pietsch, now editor-in-chief at Little, Brown, is known for his close work with Wallace; Knopf's Gary Fisketjon's chummy posse of swashbuckling authors includes Jay McInerney and Richard Ford; Knopf's Jordan Pavlin watches protectively over her author Ethan Hawke; FSG's Paul Elie recently made a two-book deal with his old college friend, *Payback* author Tom Kelly. "He was friends with my roommate, and we used to hang a lot," says Elie. "A couple of weeks ago, we took a meeting at the Knicks game and worked on a deal."

At the bar, Kloske takes another sip of Scotch. "I knew Dave socially far before he began work on the book," he says. "Of course we went through a full round of editing, but I'd have to say I got the good end of the deal."

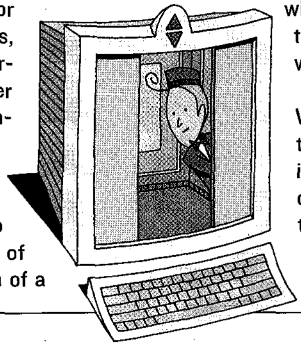
VANESSA GRIGORIADIS

TECHNOLOGY

Tune In, Turn On, Go Up

LATE-MODEL LUXURY CARS HAVE DASHBOARD GPS AND JetBlue flights feature seat-back DirecTV, but most elevators block out even a humble cell signal. What if the NASDAQ is headed through the floor at the same time you are?

If you work in Worldwide Plaza, you can follow the descent in stomach-churning detail, thanks to recently installed ten-inch elevator screens that silently provide news, sports, weather, and building information. For a fee of about $200 per elevator per month, the Boston-based Captivate Network provides office buildings with constantly updated wireless content—and local and national advertisers who buy space on the bottom quarter of the screen with the very definition of a captive audience. "Elevator rides are dysfunctional, because there's nothing to do on the way down," says Captivate founder Mike DiFranza, who came up with the idea in an elevator (of course) and has installed screens in Chicago, Boston, Stamford, and two smaller buildings in New York. Despite occasional rumblings about the intrusions of commerce—one Worldwide rider complained that "this is just the beginning of a *Blade Runner*-type world"—he seems to be right.



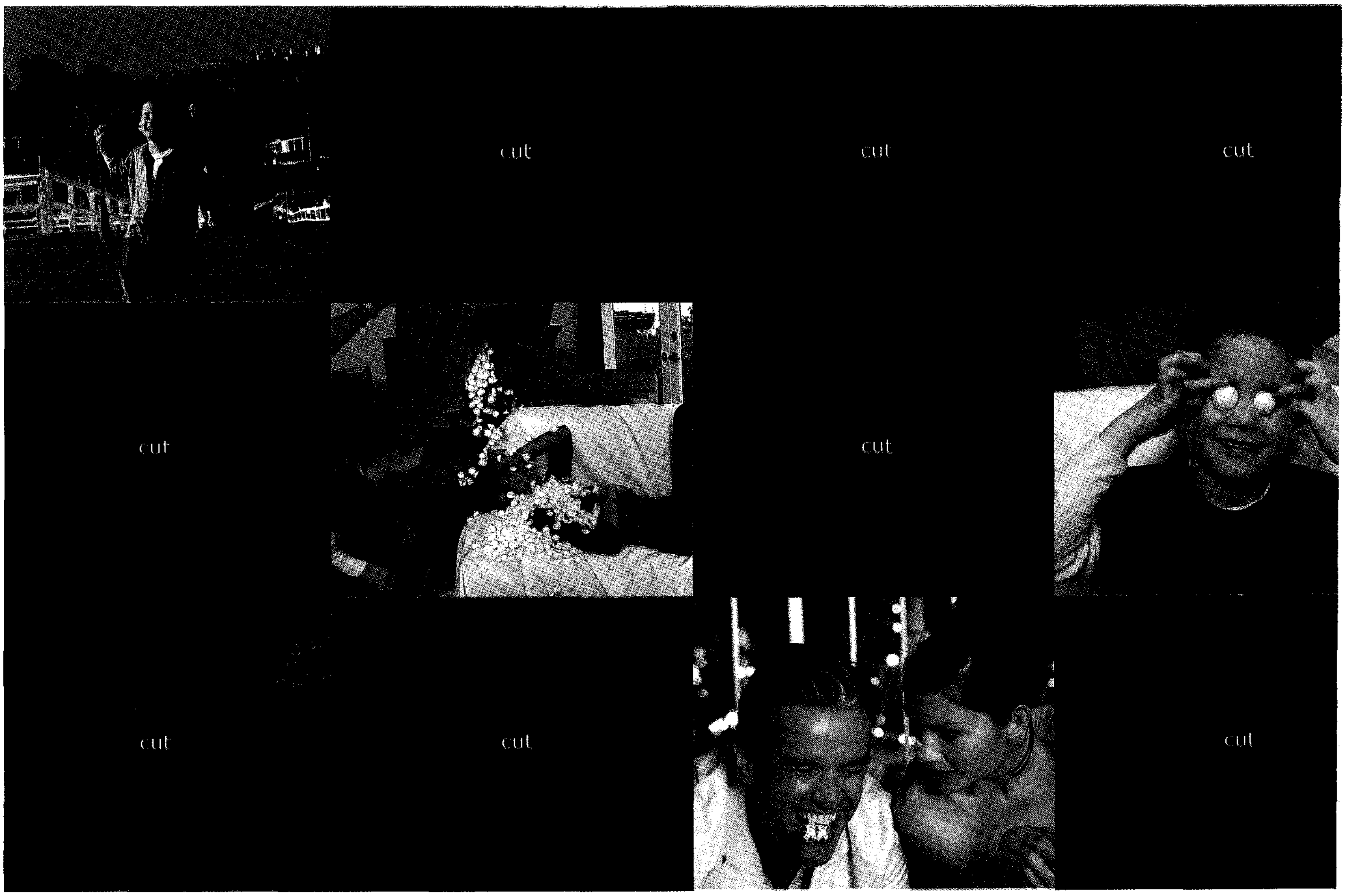
"It makes the ride go faster," said one Worldwide Plaza vertical commuter the first time she saw it. "It beats staring at someone's dandruff," said another. A third, who said she first thought the idea was silly, came around when "I read that John Goodman has a new series."

DENISE MAHER

Illustrations: top (T-shirt), Jeff Christensen; bottom, Ingo Fast. Photograph by Michael Kraus.

According to your home movies, 90% of your life is boring.

Hold on tight to the other 10.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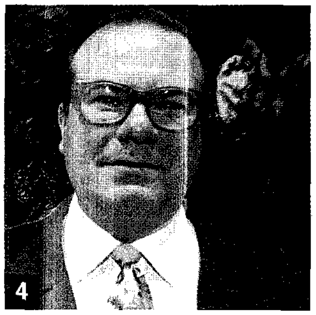
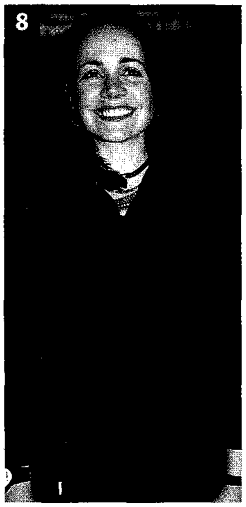
Ladies' Night

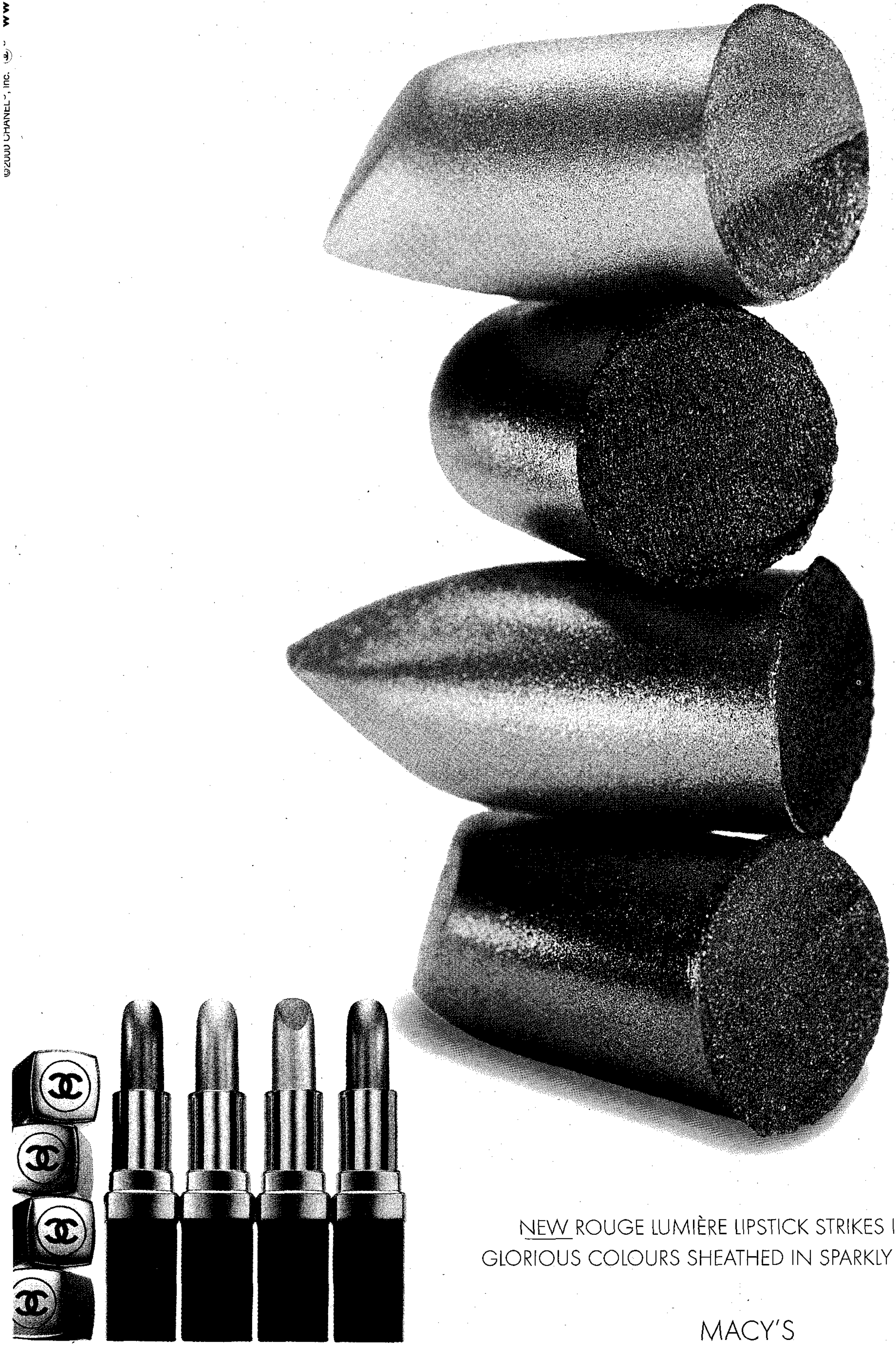
Photographs by Patrick McMullan

THERE WAS NO SHORTAGE OF EMOTION OR ESTROGEN AT THE February 28 premiere of HBO's *If These Walls Could Talk 2* as spiky-haired stars and a pep club of fans rallied at MOMA. Power couple Anne Heche and Ellen DeGeneres, who directed and starred, respectively, in one segment of the HBO show, marched down the red carpet through a sea of flashbulbs and high-fives. As Sharon Stone pushed though the museum's revolving doors, DeGeneres let out the kind of ear-piercing screech heard more often from sorority sisters than from movie stars, and the two embraced and jumped up and down. The cheerleading section at the bar, made up of female film executives and sophisticated cineastes in thick-framed glasses and tight leather pants, clapped and whistled as each actress made her appearance. Claire Danes's admirers included her boyfriend, Ben Lee, who tugged on her apron-shirt strings as she gushed, "*Say Anything* . . . is still my favorite date movie!" Kyle MacLachlan, whose slicked-back do looked like it hadn't moved since *Blue Velvet,* loitered near the escalators, eyeballing all the high-pitched, honey-haired hotties. Another male observer standing next to him, at once intrigued and intimidated by the female frenzy, remarked, "This is a really strange event." MAURA EGAN





1. Sharon Stone, Anne Heche, and Ellen DeGeneres at the premiere of *If These Walls Could Talk 2* at MOMA. 2. David Maupin and Rachel Lehman at the Armory Show 2000 at the Javits Center's North Pavilion. 3. Rod Stewart and Lenny Kravitz at Clive Davis and Arista Records' pre-Grammys party at the Beverly Hills Hotel. 4. Hunt Slonem at his opening at the Marlborough gallery. 5. Andy Garcia, Danny DeVito, Tommy Mottola, Elton John, and Joe Pesci at Sony's Grammys after-party at Spago. 6. Mikhail Baryshnikov and Shirley MacLaine at a benefit for the School of American Ballet at the New York State Theater. 7. Miss USA Lynette Cole and Marjorie Gubelmann at the Waldorf-Astoria for the launch of "Cybergenie"—a virtual personal assistant. 8. Janeane Garofalo at the premiere party for *Judy Berlin* at Etoile. 9. Daniela Pestova, Estella Warren, and Veronica Varekova at the unveiling of the *Sports Illustrated* Swimsuit 2000 issue at the Hammerstein Ballroom.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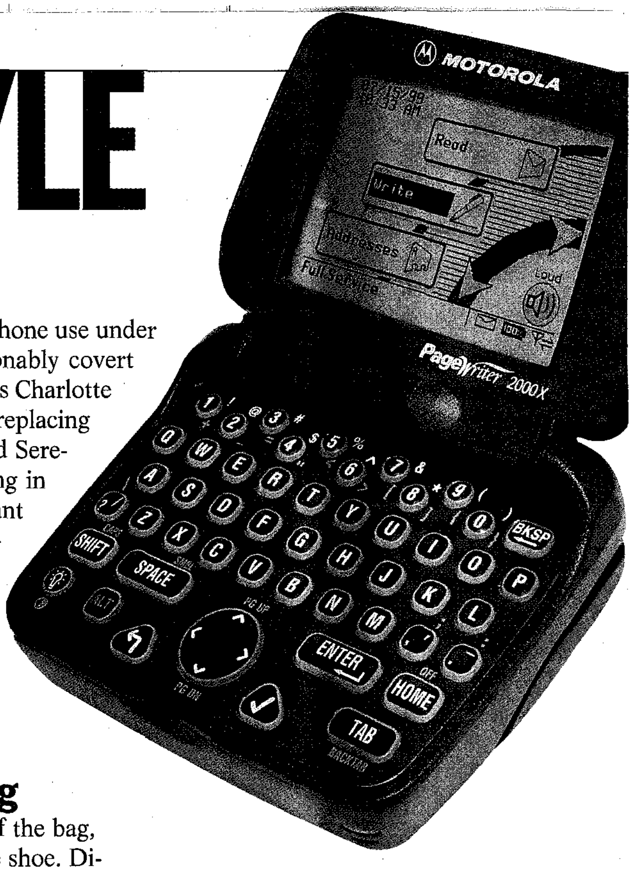
GOTHAMSTYLE

Switching Channels

As more restaurateurs and boutique owners put a hold on cell-phone use under their roofs, the city's chattier classes have discovered a fashionably covert method of communication. The everywhere-at-once Ronson twins Charlotte and Samantha have declared mobile-phone conversations passé, replacing their prized StarTACs with Motorola's PageWriter 2000Xes, and Serena Altschul and Leonardo DiCaprio are also discreetly punching in party plans on the palm-size keyboards. Capable of sending instant messages via e-mail, the slightly-larger-than-a-business-card beepers ($360) are no longer strictly for doctors and drug dealers. And with conversations now clandestine, no one can eavesdrop on—or shush—your wireless tête-a-tête. MAURA EGAN

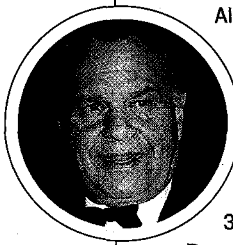


DIANE von FURSTENBERG
kate spade

Sole Searching

If 1999 was the year of the bag, 2000 is the year of the shoe. Diane von Furstenberg has produced her first shoe, a stacked wooden heel with silk floral prints ($185) that match her signature wrap dresses. Katayone Adeli is expanding her empire with a collection of platform-heeled shoes and molded ankle boots to debut in September. Even bag ladies Anya Hindmarch and Kate Spade are banking on footwear fortunes: Hindmarch with silk-and-leather mules ($455), and Spade with a line of beaded flip-flops and silk sandals ($150–$290). M.E.

SHOP TALK

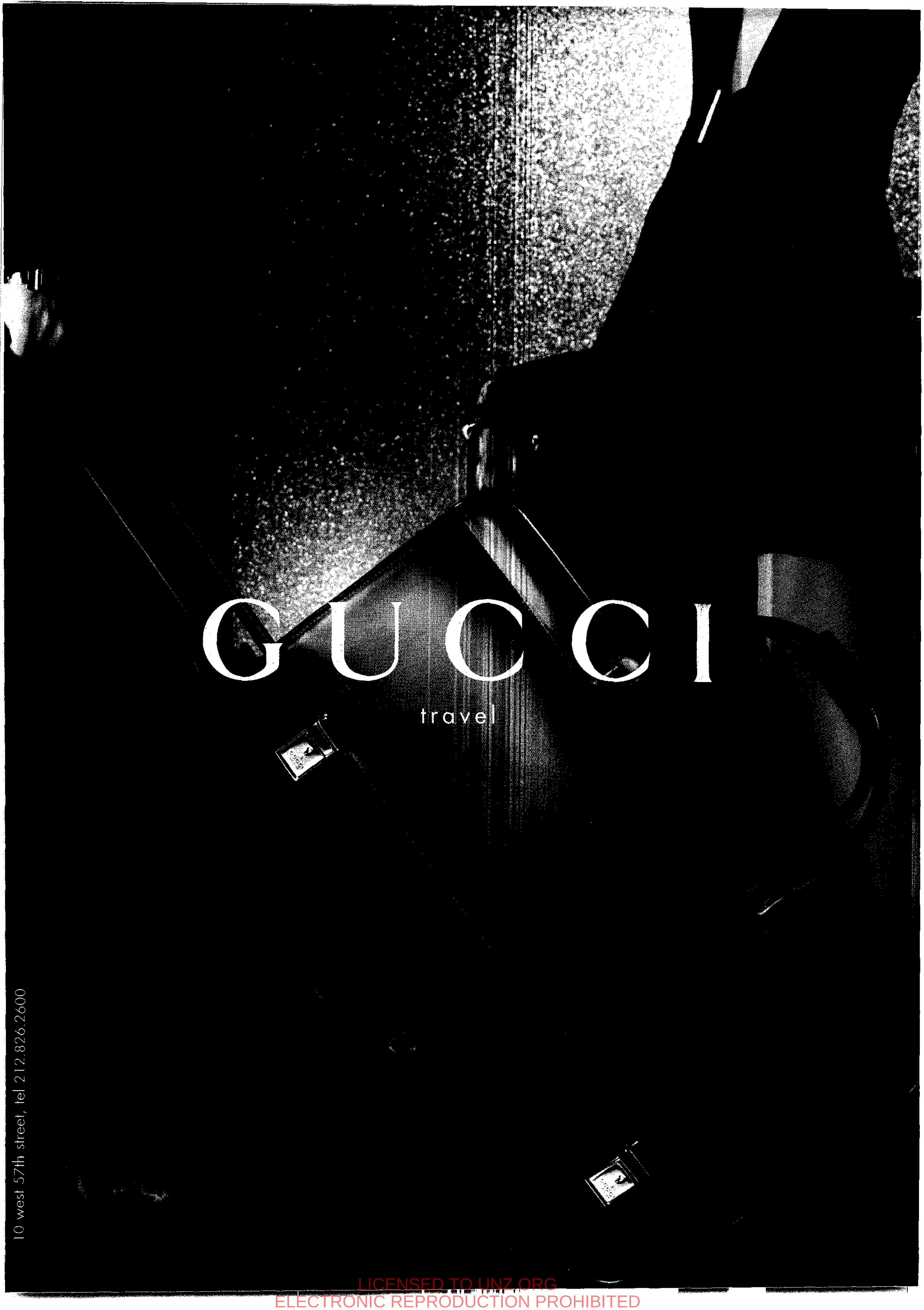


While Bernard Arnault is busily recruiting hot young designers like Alexander McQueen and John Galliano to add sizzle to aging couture collections, Bill Blass has picked an industry unknown to take over the helm of his 30-year design legacy. Detroit-born designer Steven Slowik, named Blass's successor two weeks ago, has been tucked away in Europe for the past decade, quietly modernizing the look of Salvatore Ferragamo as well as scissoring out his own ready-to-wear line. But though Slowik has been widely praised for his clean lines and handcrafted details, Blass is the original celebrity designer, outfitting the society set from Slim Keith to Nan Kempner, suggesting a successor more like, say, Michael "Park Avenue Princesses" Kors. But the 39-year-old Slowik is confident in his new role as Stateside style-maker, claiming that he will "bring European luxury back to America." M.E.

Checking In

In the recent campaign to revamp its aging brand, Burberry has succeeded in becoming the gotta-have-it label for spring. Rising stars like Miguel Adrover and Russell Sage both paid tribute to the 144-year-old English house by "borrowing" the signature plaid on their fall 2000 runways, recycling trench coats into dresses and splicing swatches of the favored pattern into Chinese silk. Rumors immediately spread that the company would take legal action if the designers tried to sell their pastiche pieces, but that hasn't slowed sales on Canal Street, where the traditional tartan has resurfaced as the preferred knockoff. Club Monaco's new versions of the all-too-familiar plaid are already selling out for spring. A tight-fitting tan shirt with a loose black-and-red plaid ($79) is decidedly Burberryesque, though a sales assistant notes one difference: "We have an extra stripe." M.E.

Photographs: clockwise from left, Michael Kraus
Robin Platzer/Twin Ima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CITYSIDE CRAIG HOROWITZ

The Roots of Outrage

The Diallo case is making even moderate black leaders like Calvin Butts sound like radicals. How the mayor could mend fences—and why he must.

WHEN THE REVEREND CALvin Butts stepped forward to deliver his sermon in the Abyssinian Baptist Church two days after the Diallo verdict, he held no prepared text in his hand and in fact was not entirely sure what he was going to say. All he knew for certain was that, like much of the city's black population, he was angry.

And so Butts stood in the pulpit, looking radiant in a royal-blue robe with gold brocade trim, and told the churchgoers what happens after an ugly episode of police brutality or, say, when someone like Louis Farrakhan has been spewing anti-Semitism. White leaders call on him to intercede, to ask for calm, or to denounce the offensive remarks. And that's exactly what happened when the four cops charged in the Diallo shooting were acquitted. He received several such calls, but the one that pushed him over the edge, the one he decided to tell his congregants about, came from a man he describes as a "substantial figure" in the business and political life of the city.

Capture the flag: A protester confronts a police officer on Fifth Avenue.

"He said to me, 'Calvin, you black people ought to understand that it was a fair trial,' " Butts told his congregation. " 'And still there's all these rumblings now.' And then he starts telling me, 'Well, you know, most crime is black-on-black crime, and the police have done a lot of good. And we need you now. You're a black leader. We need you to go out there and deal with your people.'

"At that point, I told him: 'Go to hell, white man.' "

COMING FROM BUTTS, THIS WAS A SHOCKING remark, one that seemed sharply at odds with his record as a builder and a conciliator. In the past decade, Butts has worked comfortably and effectively within the system, forging relationships with business leaders and politicians, starting a development corporation, getting close to Governor Pataki, and generally doing whatever he could to bring money, housing, and commercial enterprise to Harlem. He'd become such a pillar of the Establishment that when he was named president of the State University of New York at Old Westbury five months ago, even the New York *Post* endorsed him.

But his stark rebuke to the businessman, evocative as it was of a different time and a different attitude, was the sound bite—along with a few blistering shots at the mayor—that got picked up by the newspapers and the radio and television stations. Taken out of context, and coupled with his call for agitation and resistance, it made Butts sound like a fiery, threatening, old-style black activist—like Al Sharpton, actually (ironically, Sharpton seemed to be everywhere, calling for restraint). The New York *Post* promptly (and predictably) called for his resignation from Old Westbury, and the remark threatened to undo much of what he'd spent the past ten years building.

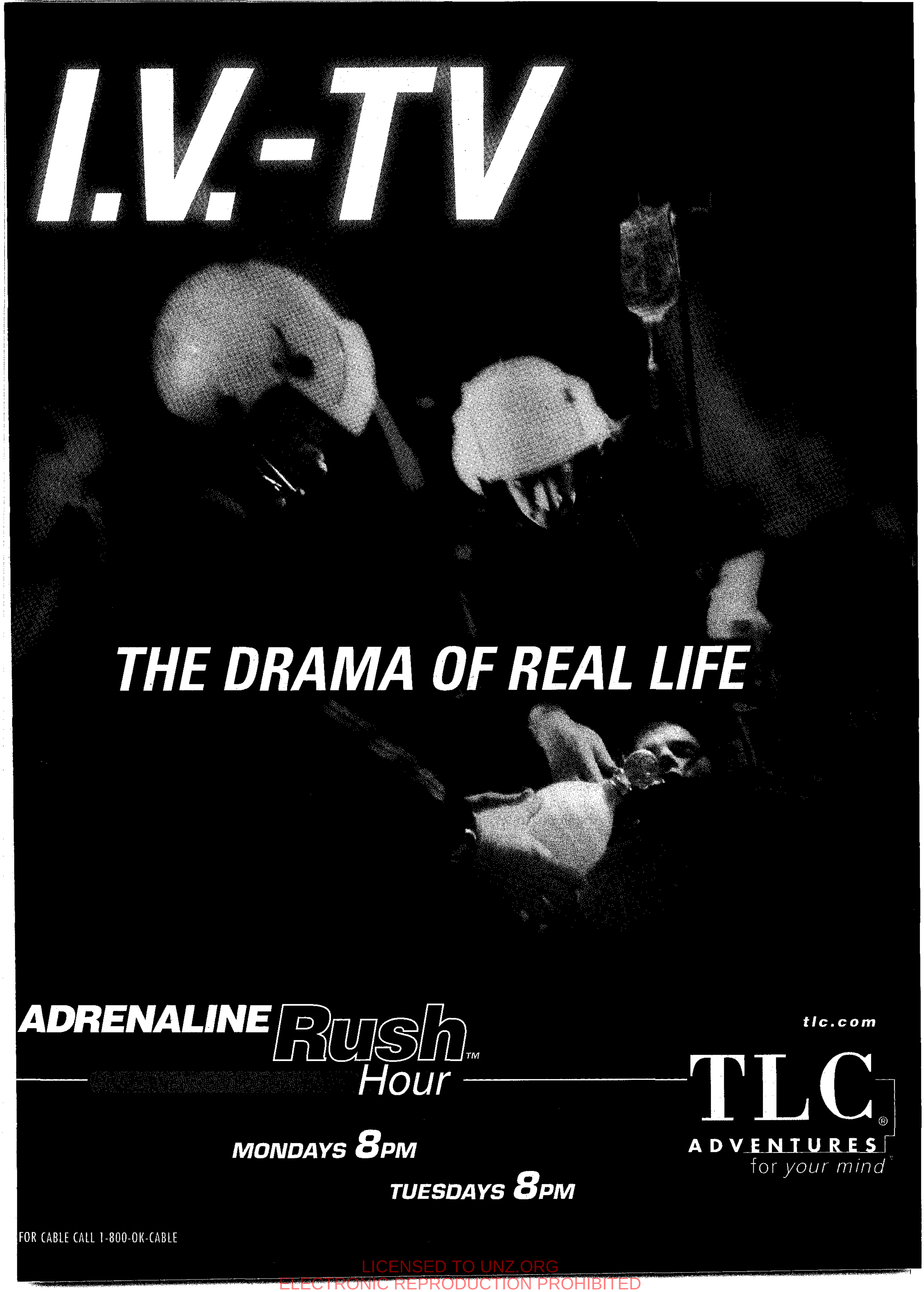
Butts, however, has absolutely no regrets about making the statement—outrage, he says, was the only possible response, and his congregants needed to hear him say it. "I thought about the backlash, and I knew that part of Giuliani's madness is that he might cut off funding. That he might punish the community," Butts told me late one evening last week when he was driving back to the city from Albany. "He's done it in the past. But I could not be swayed by that. Doing right for the wrong reason is the worst temptation. There's no amount of housing units or economic-development projects that can make up for the death of a young man, the way Amadou Diallo died. You simply can't be silent," he said.

"And these people can't ask me to call for calm," he continued, "if they're not willing to confront *their* mayor. You want me to call for calm in my community when a completely innocent young black man with no weapon, going home after a long, hard day's work, is shot at 41 times? Instead of saying, 'Hey, Cal, you should do this and you should do that and black people this and black people that—and black people, black people, black people.' They should say, 'Hey, Cal, this is a time when guys like me, guys in commerce and industry, are gonna go into a room with the mayor and close the door and tell him this can't continue. The police cannot continue to treat black people this way.' "

For Butts, as for other prominent black leaders I spoke to, the Diallo verdict and its aftermath crystallized feelings that had been building for a long time. In fact, both Butts and New York Urban League president Dennis Walcott sum it up in almost exactly the same words: "When you look at this case, the thing that hits home for blacks is that it could've been any one of us at any time," says Walcott, who has worked exhaustively and quietly over the past couple of years to

(continued on page 96)

Photograph from AP/Wide World Photos.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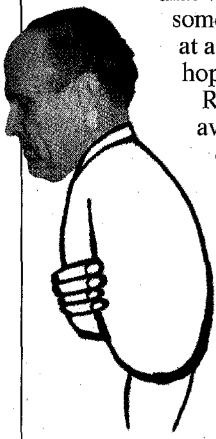
THE CITY POLITIC MICHAEL TOMASKY

The Sounds of Silence

Where were the leaders, especially the Democrats, who could speak with conviction and compassion in the aftermath of the Diallo verdicts? Out to lunch, mostly.

FOR AMADOU DIALLO'S PARENTS, of course, the verdict is the only issue. For the rest of us, it's not the issue at all. Even people who think the verdict was the right one under the circumstances surely can't believe that the problems the shooting and verdict put on such stark display can, or should, be tucked away.

The issue, in a word, is *race.*



The Senate campaign in which the mayor is involved is supposed to be about other things—about health care and education and vision, among other pleasant topics. But now, for a week, at least, it's about something that wasn't part of the script, something that isn't upbeat at all, something politicians hope at all costs to avoid.

Rudy Giuliani wants to avoid it most of all, of course, since his relationship with black New York is the single worst thing about his mayoralty. And since he has to know the acquittal does him no good. If the verdict "is anyone's political problem, it's Rudy's," says consultant Norman Adler, who works with both Democrats and Republicans around the state. "When November rolls around, and the people against him start ticking off one, two, three, four things they don't like about him, one of them is going to be Diallo."

True enough; Adler mentions a conversation he had last week with a black assemblywoman who told him that she plans on working to make sure the memory of the acquittal lingers through November. Zoom the lens out: Picture black and Latino elected officials and preachers and community leaders all over New York (*State*—there are black voters in Buffalo and Rochester, too) invoking Amadou Diallo's name from pulpits and lecterns and street corners as Election Day nears. Anger over the verdict itself will have dissipated by then; fear of Giuliani's reaching higher office, on the other hand, may well not have.

This kind of anti-Giuliani agitation will happen beneath the radar of the major media, which don't pay much attention to what State Assembly members do. The other question—and the more important one, since the "reality" most of us react to is the one the media create—is this: Is anyone capable of making a public and moral case against the mayor around the Diallo tragedy? Anyone who can argue credibly and to a broad audience that Giuliani bears such a degree of blame for the behavior of his Police Department in some of these cases that he is somehow unfit for the Senate? Those are tough questions, because Giuliani's answer will always be, "This city is safer than it's been in 30 years." And that's not an easy response to trump.

Al Sharpton can't do it. Constituency's too narrow. Calvin Butts— sometimes, when he finds the right balance between anger and moral outrage. David Dinkins? Too much personal bitterness in what he says about Giuliani. Mark Green? Too much against Rudy, on everything, for his words to pack a huge punch.

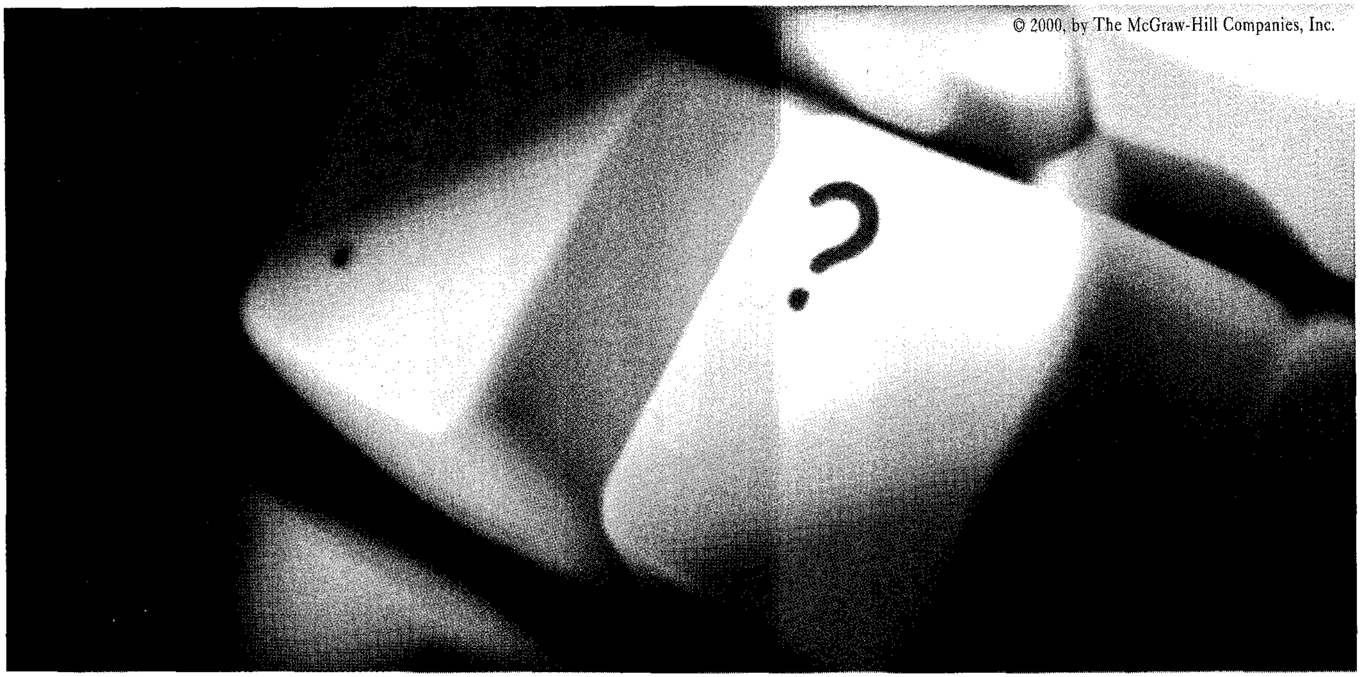
One person who can do this, if he chooses to, is Bill Bratton. True, Bratton detests Rudy. But on the subjects of crime reduction and police procedure, he can certainly speak with authority. He happens to have agreed with the Diallo verdict: "I didn't see this as a crime," he told me. "I saw it as a tragedy." And he has some very interesting things to say about the way the mayor has failed with regard to race relations. Two weeks ago on New York 1, he said the idea that someone with Giuliani's record on race could win higher office is "mind-boggling," and in a conversation with me after the verdict, he expanded on that theme.

"New York, more than any other city, had the chance to solve not only the crime problem but the race problem," he said. "Imagine—Giuliani could have been running now not only on crime reduction but on race-relation improvements . . . After the Louima case, while he was seeking re-election, he attempted for a short period of time. But the election's over, the Louima report comes out, and what does he do? Ignores it. The bridges were destroyed. Instead, we have enemies lists."

RUDY MISSED HIS CHANCES BY BEING Rudy, and by refusing to talk to anyone who doesn't see the world Rudy's way. In doing so, he's created an opportunity for Hillary. What's she doing with it?

Not much yet. Her post-verdict remarks were, as usual, completely flat. I asked both Adler and Hank Sheinkopf, a Democratic consultant, how they would be advising her to respond if they were on her team, and both agreed she was right to stick with the bromides. "She has to do nothing," Sheinkopf said. "Allow the pols supporting her to do the work for her." Well, they're the political pros, not me. But I doubt John McCain—who provided sharp contrast to Rudy's jury-has-spoken shtick and Hillary's vacillations when he delivered his amazing religious-right speech in Virginia Beach a few days later—would have accepted such advice. A liberal version of McCain would have found a way to be politically adroit and still say something he actually felt, something that carried an emotional charge. The leading liberals either said next to noth-

Illustration by Scott Menchin. Photographs from AP/Wide World.



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ing (Hillary and Al Gore) or said something but said it from Seattle (Bill Bradley).

I was in Rochester following Mrs. Clinton around on the day Wayne Barrett's story came out in *The Village Voice* about Giuliani's fund-raising letter decrying her "hostility" to religious tradition. Her aides called a press conference at the hotel that morning. When she appeared, she was clearly quaking with rage. *Oh, boy,* I thought. *Here it finally comes.* When she started talking, though, the language was lifeless. No personal testimony about her religious convictions, which are real; nothing that could remotely offend anyone. People who want to support her keep thinking, well, when such-and-such happens, she'll come out of her shell. But then such-and-such happens, and still she's on autopilot.

> *"A liberal version of McCain would have found a way to be politically adroit and* **still say something he actually felt**, *something that carried an emotional charge."*

There's an upside to offending some people, which is that when you actually take a stand and say something that ruffles feathers, other people will feel compelled to rally to your defense. Race, and the mayor's record on it, would seem to offer ample opportunity to do exactly that. One suspects there are many voters who would like to hear Hillary say, with whatever qualifiers she likes, that people have good reason to be angry when an unarmed black man is killed for standing outside his house, and that the mayor has done nothing to show any sympathy for that anger. The chant "Fuck Giuliani," which I heard as I approached the corner of Boynton and Watson Avenues last Wednesday night in the Bronx after the Malcolm Ferguson shooting, may be just rage. But while chanting on a street corner is something powerless people do, turning rage into political action is something leaders are supposed to do. Tragedies can be exploited to good ends, too, even by politicians. ■

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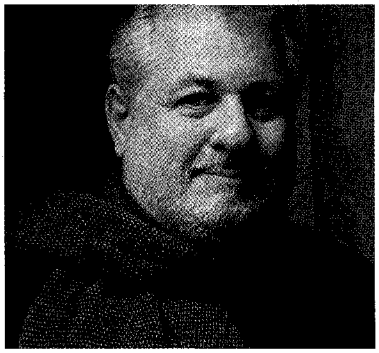
At TED, the new-media version of a Mafia wedding, you rub elbows with the dons and capos of the Internet world and become an instant member of the family.

I WAS SUPPOSED TO MEET KARA SWISHER, the Silicon Valley reporter from the *Wall Street Journal,* for drinks at the Carlyle. Running way late, I called the bar and asked if there was a single woman looking at her watch. *Several,* the bartender said. But rushing over, I found Kara not, in fact, loitering like a lonely New Yorker; instead, she was in Valley mode, holding court at Bemelmans Bar with an entourage of Internet movers and shakers. Megan Smith, the CEO of PlanetOut, which will be the first gay company to float a public offering. Henry Blodget, the famous analyst at Merrill. Pam Alexander, the P.R. agent to the technology stars. David Kirkpatrick, *Fortune*'s ace technology reporter. In the Internet world, everybody knows everybody. Indeed, everyone is invariably making plans to see one another, and to meet the people they don't know ("Do you know . . . ? Oh, you don't?"), at one or another conference always shortly to be held.

TED*X* (for "technology, entertainment, and design"—and *X* for its tenth year) was the next one coming up, and with it John Brockman's billionaires' dinner. And although I had no plans or desire to attend either event—taking a stand against insiderism (and pomposity)—a few days later I was invited by Pam Alexander to have dinner with Brockman, adman turned dot-commer Jay Chiat, and the television correspondent Forrest Sawyer, who were all going out to TED and the billionaires' dinner. And shortly, I was going, too.

The weather, though, from San Francisco down the coast to Monterrey, where TED is held, turned bad, and it suddenly started to look like Brockman's dinner might be short a few billionaires.

It used to be the millionaires' dinner, but in the enthusiasm of the bull market, Brockman upped it a thousandfold (certainly, among the guests, there were a lot of millionaires—maybe everyone). Of course, the point is not the billionaires per se but the good fellowship that the idea of proximity to billionaires engenders. Does that fellowship disappear just because some billionaires don't want to take a chance on the weather?



Three on a match: Clockwise from top, dinner host John Brockman, TED emcee Richard Saul Wurman, and social facilitator Pam Alexander.

And it isn't as if there are absolutely no billionaires. Nathan Myhrvold is at my table. And Will Hearst is here (I argue that this shouldn't count, but others point out that most of Will Hearst's fortune isn't Hearst money at all but from his work with the venture-capital firm Kleiner Perkins); and Charles Simonyi, an early Microsoft employee, not the highest-profile billionaire but a billionaire all the same. There just aren't any drop-dead-sexy billionaires.

Of course, cynics might say that not only are there not very many billionaires at the billionaires' dinner but many of the people at the billionaires' dinner are actually writers—that TED has become the Yaddo of technology conferences. This is not particularly bad for Brockman, who is, after all, a literary agent looking for writers to write books about the technology business. And it is not bad for Pam Alexander, who as a P.R. agent is looking to get her technology clients written about. Likewise, too, there are writers here trying to become billionaires (or some meaningful fraction thereof): Kurt Andersen, for instance, who is about to launch his new cyber company, Powerful Media, and the *Wired* freelancer David Bennahum, who has just started a venture-capital firm with adman Martin Puris and the recently fired Condé Nast executive Cathy Viscardi Johnson.

CONFERENCES ARE TO THE TECHnology business what weddings are to the *Godfather* movies. This is the time for the extended family to come together, to pay its respects to the dons and capos, and a time for people who want to be associated with the family to come and be introduced. There are the made men of the technology business at TED: Intel's Andy Grove, Kleiner Perkins's John Doerr and Vinod Khosla; MIT Media Lab's Nicholas Negroponte; Ethernet inventor Bob Metcalf; the Norton Utilities' Peter Norton; ICQ developer Yossi Vardi; Adobe's John Warnock; Wais's Brewster Kahle. Of course, there are stars fluttering at the perimeter—Noah Wyle and Courtney Love are here. And Hollywood tough guys—Jeff Berg and Mike Ovitz. And the media—from David Remnick to Norm Pearlstine to Tom Brokaw to Arianna Huffington. Not to mention the waves of dot-commers.

Some people think of Richard Saul Wurman, the impresario who hosts TED, as a sort of Godfather type; but some people think of him as a sort of Fredo, the brother who couldn't make it in New York and had to be shipped off to Vegas. Likewise, Wurman, failing to achieve

Photographs: top, by Evan Kafka/Liaison Agency.

much respect in New York (even his friends say, "Ricky has a problem in New York"), now receives great obeisance from the digital powers out west for his ability to throw a terrific party.

Billionaires'-dinner host John Brockman is also someone you mention in New York only at a certain peril. While he's among the handful of agents who have managed to consistently pull off major-money deals, he is a perennially awkward fit in the New York media world. He is at once flamboyant and small-time, hip and years out of date; people are always asking what his story is (or trying to recall what the story is—Brockman's provenance involves Andy Warhol, Marshall McLuhan, and John Cage). Still, through the course of the digital revolution, Brockman is the guy you most often had to deal with if you wanted books about it.

Similarly, Pam Alexander, the third of the TED triumvirate, until recently has had little stature in New York—two years ago, for instance, Jack O'Dwyer, whose newsletter chronicles the P.R. world, had no idea who she was. But now, partly because she recognized that technology conferences are media (appearing on certain stages and daises, she understood, can be more important than column-inches), she has become the most powerful woman in the technology industry, and among the most powerful people in the P.R. industry (Ogilvy bought her agency a year ago).

In some sense, you might see the three as courtiers moving between city-states, gaining power in this realm, parlaying it in another realm, introducing a figure from one court into another.

TED HAS ALWAYS BEEN A DIFFERENT ORDER of conference from its notable competitors, Esther Dyson's PC Forum and Stewart Alsop's Agenda. Those conferences are strictly about technology and the technology businesses. They are trade magazines; TED is a kind of upper-middlebrow monthly (cover price $3,000, not including hotel and airfare). In some sense, TED reconceives the idea of a general-interest magazine. Over the course of three days, TED exposes you to things you ought to know about; it showcases experts and pundits and geniuses without clear purpose save for the fact that they are smarter than you; and it makes a point of trying to instill, among its wildly wealthy demographic, a little liberal guilt. TED is the *Saturday Review*, and Richard Saul Wurman is Norman Cousins.

Wurman, in large sweater (he is a round man) and signature scarf, and white hair and beard, has the look of a fifties nonconformist. He is famously eccentric—or despotic. The TED experience, in fact, is as much about Wurman as anything else. He sits on the stage through virtually every presentation; many of them are about Wurman himself—or he is the prop in the presentation. He lectures, whines, philosophizes; at one point, he breaks into tears as he contemplates TED attendees who have died over the past year.

Wurman's real profession is that of book designer and packager (he is a pioneer of the dubious discipline called information architecture), and much of the first day of the conference is devoted to discussing the genesis and importance of a new book that Wurman has produced called *Understanding America.*

I have been to many conferences, and almost always the speakers are accorded scant attention and the action is in the meeting-and-greeting in the halls. But at TED, the audience members are rapt (afraid, perhaps, that Wurman won't invite them back). Even down in the cheaper simulcast room, the Kool-Aid has a strong effect. The modest number of wisecrackers in the back are routinely hushed. Few people chortle (even silently) when Mike Milken explains that he was moved to go into finance by the Watts riots.

> *"Over the course of three days, TED* **showcases experts and pundits and geniuses** *without clear purpose save for the fact that they are smarter than you."*

But again, this is not the point.

The point is what's called the takeaway (people even say, "What's your takeaway?"). What do you leave here with? Wurman talks often about the various deals and connections and serendipity and kismet to emerge from TEDs in the past, and that is one advanced form of takeaway—that you could actually walk out of here on your way to riches. At the same time, the cultural overlay is great enough that the people here "can convince themselves they're not just money-grabbing assholes," says an old-media person who is trying to be a new-media person, speaking like an old-media person.

Then, of course, there are the business

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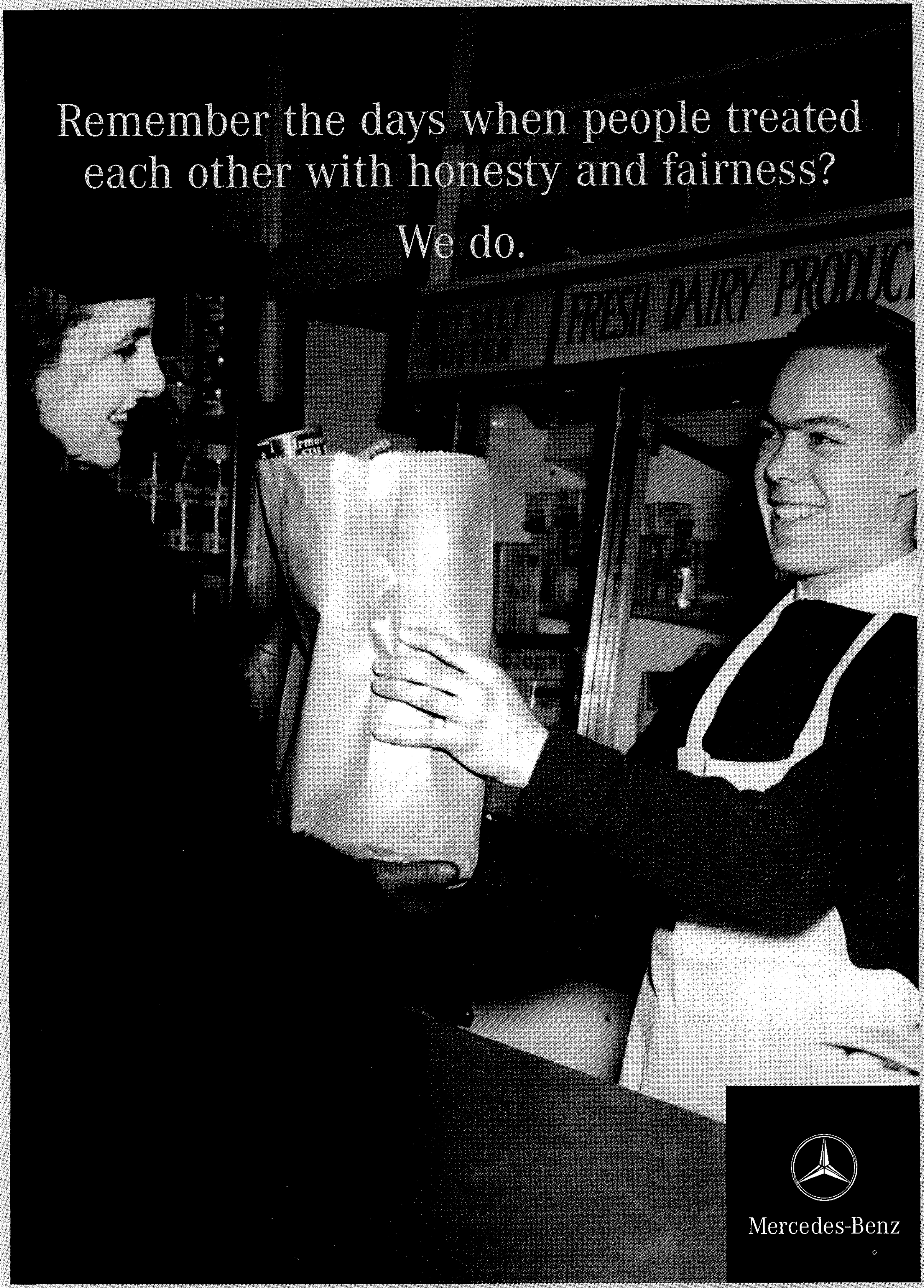
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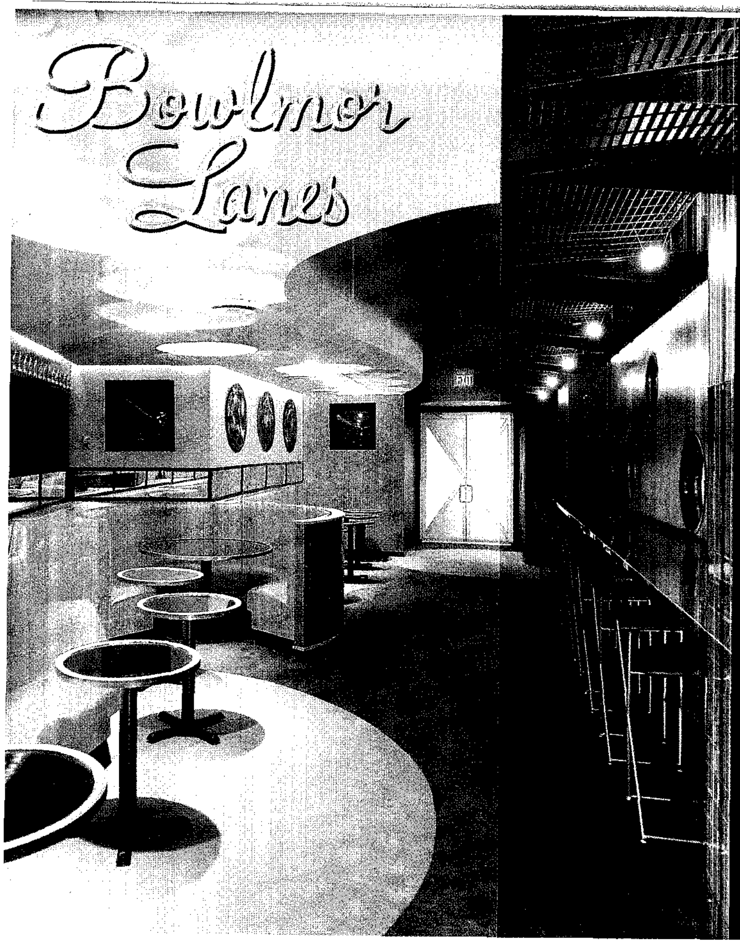

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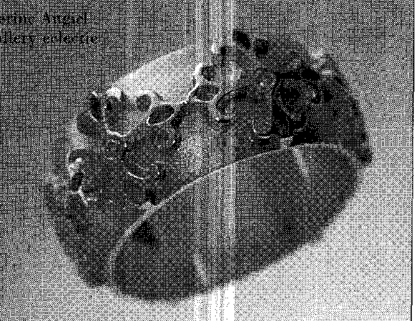

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cards you collect and the acquaintances you make. But even more, there is a way of thinking and talking that you can get your head around here—a kind of acculturation. For instance, it is good to have *Wired*'s Kevin Kelly explaining the Burning Man festival, that gathering of the cyber clan in the Nevada desert, which, although it's arguably passé, a lot of people—civilians—probably don't know too much about. Likewise, it is helpful, vis-à-vis changes in the world's order, to know that while Mike Ovitz is here, he is soliciting rather than being solicited.

From a strictly back-bencher perspective, one vulnerability of the conference seemed to be that the point of view it propounds—the language and analysis and techno-imperialism with which the future is projected—has spread this past year so widely that there isn't much here you couldn't pick up in *Time* magazine.

But again, that's much too literal.

Personally, I made up with several people I have been warring with. I reconnected with several others who are too busy building and expanding and hiring to hang out. I got praised by many people whom I praised back (or vice versa). And as soon as I spied no more acquaintances or enemies, the extraordinary Pam Alexander was invariably shepherding some other titan or would-be titan into my arms.

On top of that, I got to see some choice signs of the relative repositioning, the delicate power alteration between new media and old.

"*Details*? Right?" says Jason Calacanis, the Silicon Alley promoter, to the Condé Nast potentate James Truman.

"I left *Details* six years ago," Truman politely explains.

"So what are you doing now?

"I'm the editorial director of Condé Nast."

"Well, hey, what are you doing about getting Condé Nast online?"

Truman (about whom I have written less-than-flattering things—which I now suddenly regret) and I are seated together at the billionaires' dinner with Nathan Myhrvold (Truman and Myhrvold talk about selling lingerie on the Internet); *Wired*'s Kevin Kelly; and Stewart Brand, whose WELL and *Whole Earth Catalogue*, arguably, started all of this.

And while I am not entirely certain, I believe that before the evening is finished, James Truman and I have made a plan to rent a Winnebago together and drive through the Nevada desert to Burning Man at the end of the summer. ▬

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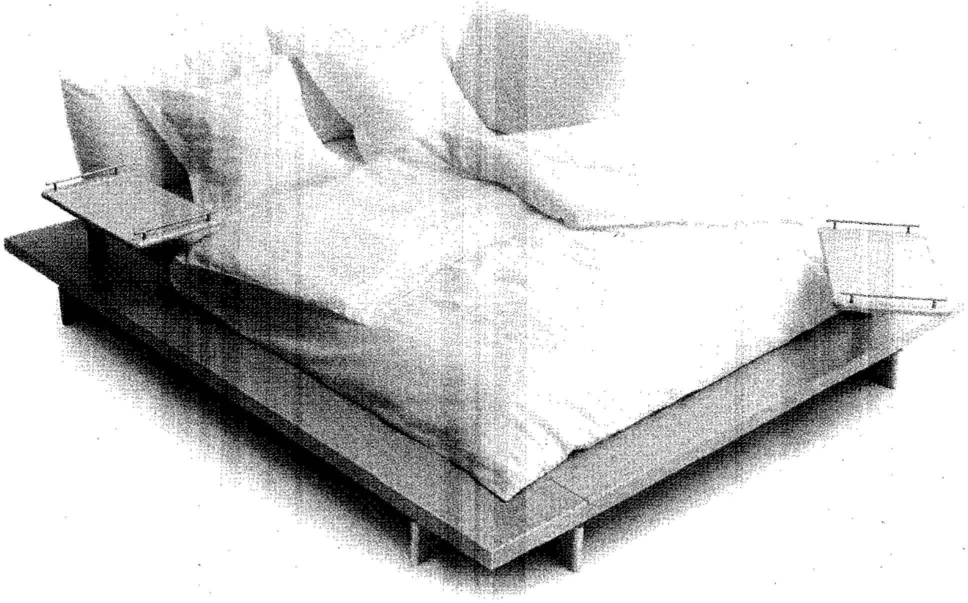

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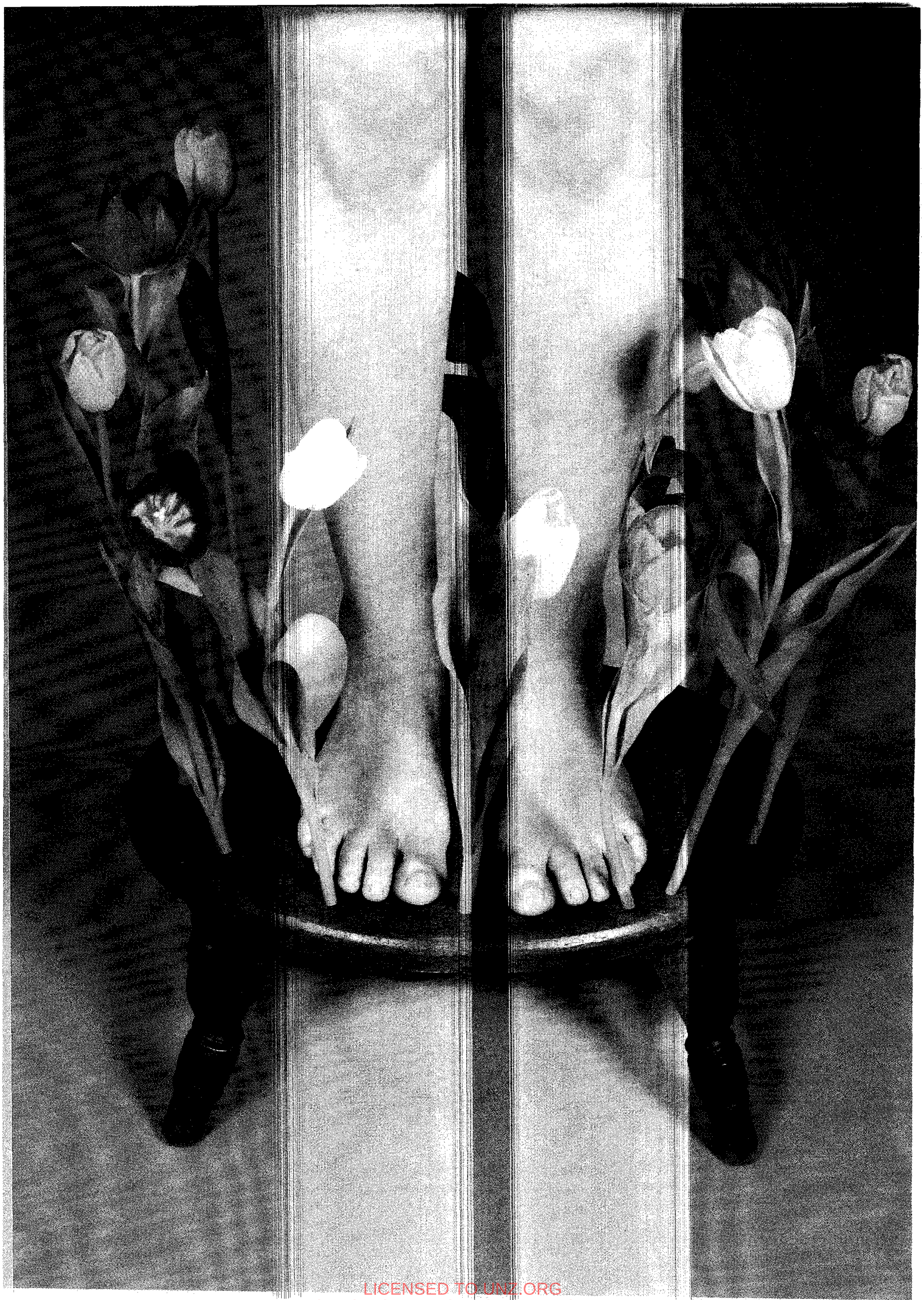


52 WEEKENDS

If God had wanted us to work all the time, he wouldn't have given us weekends. You won't need your laptop while you're fly-fishing in Pennsylvania, bargain-hunting in Paris, or eating your way through Cajun country. Here's a new exit strategy for every week of the year.

SPRING

Hot Wheels

Biking and more in the Hudson Valley

1 Trouble making decisions? Can't decide whether to spend Saturday biking, rafting, hiking, or rock-climbing? No problem. Table Rock Tours and Bicycles in Rosendale, New York (an hour and a half north of the city) offers all-in-one tours that are almost infinitely customizable. One variation, the "Maple" tour, takes thrill-seekers caving in the natural limestone caves of the Kingston waterfront, tubing on the Esopus Creek, and biking and rock-climbing in the Shawangunks—all in one weekend. At night, kick back at Baker's Bed & Breakfast in Stone Ridge, a 1780 farmhouse. Table Rock Tours also offers weekends featuring leisurely bike rides, visits with local artisans, and even stress-relieving yoga sessions. LOGAN HILL

DETAILS **Table Rock Tours, 877-245-8687 or www.tablerocktours.com (weekend packages begin at $350 per person, including bike rental, guide, accommodations, and meals); Baker's Bed & Breakfast, 888-623-5513 (doubles are $98).**

Rustic Romance

A cozy love nest in Lake Placid

2 The Adirondacks are no longer the playground of the rich and monopolistic, but the spirit of those luxurious Vanderbilt and Rockefeller summer camps lives on at Lake Placid Lodge—not to mention the moose-antler-and-rustic-twig-furniture school of design they pioneered. Built on a hillside overlooking one of the most serene lake and mountain views in North America, each room has a romantic fireplace and a goose-down comforter on the bed. When cozy just doesn't cut it, there's also fishing, canoeing, golfing, and cross-country skiing (in the winter). The dining room is intimate and woodsy, and the menu—exemplary American cuisine featuring fresh local delicacies—is up to the level of a Manhattan three-star restaurant. There's a fireplace on the veranda where you and your particular friend can enjoy a quiet drink and look at the stars reflected in the still waters of the lake. That's the time to make your move. PETER KAMINSKY

DETAILS **Lake Placid Lodge, 518-523-2700 (rooms start at $300).**

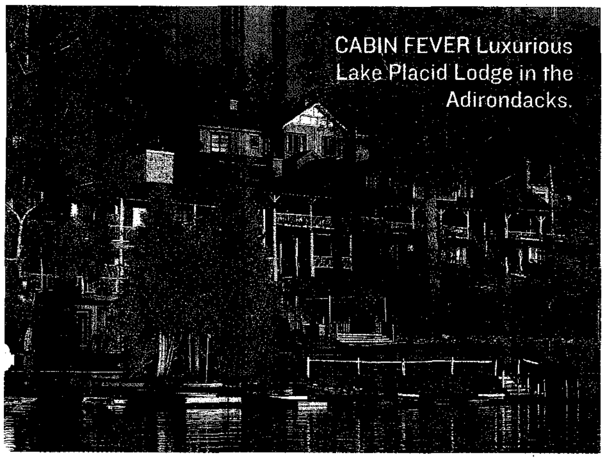
Om Away From Home

Holistic learning on the Hudson

3 Rhinebeck, New York, may seem like an unlikely place to seek spiritual enlightenment, but don't let that deter you from spending a weekend at the Omega Institute for Holistic Studies, a picturesque spirituality center just

Photographed by Geof Kern

an hour-and-a-half drive (or Amtrak ride) from Manhattan. With its collection of tiny white clapboard houses and 100 acres of wooded trails, Omega is a bit like a Maine childhood camp of yore—with a visit from a feng shui consultant. But don't let the rustic atmosphere fool you: Omega is the nation's largest holistic learning center, with over 20,000 participants per year at conferences that have been led by such spiritual gurus as Marianne Williamson and Deepak Chopra. (Action star and reincarnated Buddhist lama Steven Seagal is a fan.) Omega's two-day workshop, from Friday night to lunch on Sunday, includes vegetarian meals; courses on t'ai chi, meditation, and drumming; and countless varieties of yoga. You live in double- or single-room cabins, dormitories, tent cabins, or campsites. *Om shanti.* Vanessa Grigoriadis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Trout and About

Fly-fishing in central Pennsylvania

4

The limestone-spring creek is to fly-fishermen what a one-pound truffle is to gourmets: perfection. These creeks are also quite rare, and, in the case of the clear limestone streams of Central Pennsylvania that wind their way through the emerald folds of the Allegheny Mountains, largely ignored by metropolitan anglers, who foolishly choose to fly 2,000 miles farther west to the spring creeks of Montana and Idaho. To avoid the crowds on public streams, cast for browns and rainbows at the Centre Mills Bed & Breakfast, which offers a mile and a half of private water at the source of Elk Creek. Center Mills exudes quiet and comfortable good taste. The gentle descent to the stream over green lawns bordered by wildflowers looks for all the world like a view onto one of England's fabled chalk streams, the Itchen. The green drake, which is the B-52 of mayflies, hatches around Memorial Day and marks one of troutdom's Holy Weeks. Eat at the nearby Hummingbird Room, presided over by a chef who cooked at Philadelphia's famed Le Bec-Fin. Peter Kaminsky

DETAILS **Book fishing packages through Tightline Destinations, 401-539-0936, or accommodations only through Centre Mills, 814-349-8000 or www.centremills.com (rooms start at $100).**

Southern Exposure

New music in old-world Charleston

5

Since the early 1800s, Charleston has been one of the most fashionable cities of the South. Its stylish townhouses with their Barbadian piazzas and its grand plantations (including America's oldest formal landscaped garden, at Middleton Place) have survived earthquakes and a civil war. True to the city's cosmopolitan history, every spring the annual Spoleto Festival USA (May 26 to June 11) presents some of the most cutting-edge performance in the country. This year's program includes the world premiere of Bright Sheng's *The Silver River,* a new opera with a libretto by David Henry Hwang, and the Swedish Cullberg Ballet's revolutionary *Swan Lake,* choreographed by Mats Ek. Stay at the Charleston Place, and sample chef Bob Waggoner's French–Low Country menu in its Charleston Grill. Before heading out to that Sunday matinee (and your flight home), try the famous southern brunch at the Hominy Grill. Gillian Duffy

DETAILS **Charleston Place, 800-611-5545 (doubles from $379); Spoleto Festival, 843-722-2764; Hominy Grill, 843-937-0930; for house and garden tours between March 16 and April 15, call 843-722-3405.**

Pura Bliss

Costa Rica's low-budget jungle paradise

6

Costa Ricans like to use the phrase *pura vida* ("the pure life"), and it won't cost you much to figure out why. Just a few miles from the little town of Quepos (a short $30 flight on Sansa Airlines from San José), Manuel Antonio National Park and its nearby accommodations offer a luxury-style tropical weekend for the price of a trip to L.A. Book a suite at Si Como No, a complex of villas camped on a hillside overlooking the jungle canopy and the Pacific. It has all the comforts of a deluxe hotel—except here your neighbors are sloths, toucans, and other exotic wildlife. Hike through the rain forest, pausing on a small quay for a sunbath on a perfect white-sand beach (watch your lunch—those little

WET WORK Hiking Costa Rica's rain forest.

white-faced monkeys are crafty). Cool off back at the villa's water bar with a caipirinha before dinner. The hotel has two great restaurants, but take in the sunset views and the best catch of the day just up the road at Café Barba Roja. For inexpensive day outings, check in with Iguana Tours, which offers sportfishing, rafting, a Zodiac tour of the coast, and a chance to swim with dolphins. JOHN KLINE

DETAILS **Hotel Si Como No, 011-506-777-0777 (rates start at $150 through April 30, $130 after); Iguana Tours, 011-506-777-1262; Café Barba Roja, 011-506-777-0331; Sansa airlines, www.grupotaca.com/ing/sansa.html.**

Perfectly Franc

Cool-hunting at the Paris flea market

7

Most travelers journey to France for art or pastry, but insiders know the city's real secret: vintage goods. Emerging from the Porte de Clignancourt metro stop in northern Paris, you'll be rewarded with the mother of all flea markets: La Marche aux Puces de la porte de St-Ouen (a.k.a. the Clignancourt Flea Market), an enormous expanse of competitively priced dealers that lure decorators and fashion stylists from around the world. Next to a pile of forties furniture, one small stall offers wind-up Victrolas and Edith Piaf 78s. A dealer around the corner is selling a centuries-old puppet theater. And if you find, say, a turn-of-the-century bureau that you simply cannot live without, leave the shipping to Edet, an on-premises operation that can send goods anywhere in the world. Recuperate from the haggling at the Four Seasons Hotel George V, the plush 72-year-old institution near the Champs-Elysées that's recently benefited from a $150 million renovation. And dine nearby at Lo Sushi, the chic, sleek spot designed by Andrée Putman. MICHAEL KAPLAN

DETAILS **Four Seasons Hotel George V, 800-332-3442 (rates start at $530); Lo Sushi, 011-33-1-45-62-01-00.**

LET'S MAKE A DEAL The flea market at the Porte de Clignancourt in Paris.
MERLIN l'Enchanteur
dessin animé de WALT DISN
MERC. 2 JUIN mat. 15H
JEUDI 21H
L'ALP
MERC. 2 JUIN 21H
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PHONO-PHOTO-KINO
ACHAT MATERIEL-PIECES
DISQUES 78t CYLINDRES-FILMS
PHOTOS-DOCUMENTS

Swing Time

A duffer's dazzler in Vermont

8

The Equinox's golf course has many beautiful holes and several very challenging ones, but it's the thirteenth that you'll probably be muttering about after your round as you sip your single-malt scotch at the resort's Marsh Tavern. From the tee box, thirteen looks like a very makeable 4, which it is . . . unless you hit your approach to the right, and end up in a deep and steep greenside crater the locals call the Devil's Armpit. Imagine standing an arm's length from a high-rise and having to chip your Titleist through an open fifth-story window—which I did . . . eventually. Nestled between the Green Mountains of Vermont and the Taconics, the Equinox has been a premier summer resort since the 1860s, a favorite of U.S. presidents from Taft to Eisenhower. The four-star, fully upgraded resort is a golfer's dream; you can almost roll out of bed and into a golf cart. The inn—with its long, deep front porch, crisp white clapboards, and green shutters—looks like it's straight out of a stereoscope picture from the nineteenth century. Not that any real golfer's going to waste time on such incidentals, but there's also a fitness spa, three courts for tennis, outdoor and indoor pools, hiking, horseback riding, fly-fishing, a falconry school, and a Land Rover off-road driving school (and, in winter, cross-country skiing, ice-skating, snowshoeing, and snowmobiling). BOB ROE

DETAILS **The Equinox, 800-362-4747 or www.equinoxresort.com (rooms start at $179).**

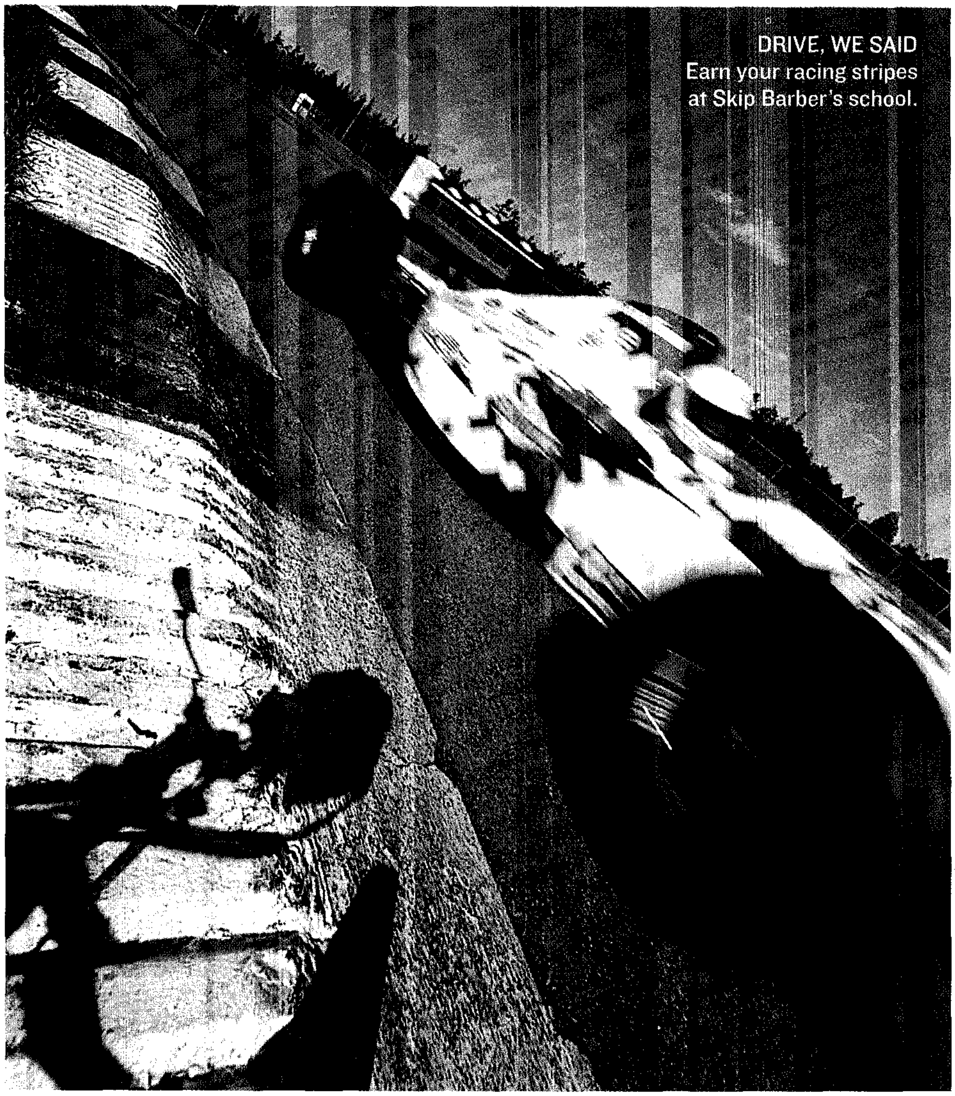
Falling Up

Frank Lloyd Wright's splashy Pennsylvania masterpiece

9

Just outside tiny Mill Run, Pennsylvania (about two hours from Pittsburgh), is the most celebrated house of the twentieth century. Fallingwater—the weekend home built by Frank Lloyd Wright for Pittsburgh tycoon Edgar Kaufmann in 1935—has been open to the public since 1963. Yet it still seems less museum than private home, and the extended tour, which shows back rooms as well as the usual spaces, makes it seem doubly so. Tour guides are stuffed full of facts about Wright's genius, his quirks, his leaky roofs: The architect famously told one irate client, who called to complain that water was dripping into his dinner party, "Move your chair." Needless to

Photographs, left to right: Nancie Battaglia; Jose Azél/Aurora; J. Messerschmidt/Bruce Coleman.


DRIVE, WE SAID
Earn your racing stripes at Skip Barber's school.

say, you can't stay at the house, which is in a nature preserve, so eat and sleep at the nearby River's Edge Cafe and B&B.
CHRISTOPHER BONANOS

DETAILS **Fallingwater, 724-329-8501 (open March through mid-November, plus Christmas week and December weekends; tour reservations required; admission $10 weekdays, $15 weekends; in-depth tour, $40 weekdays, $50 weekends); River's Edge Cafe and B&B, 814-395-5059 (doubles are $60).**

Days of Thunder

Learn to burn rubber (legally) in Connecticut

10 There are times in the life of every New Yorker when the frustration of idling on the George Washington Bridge or inching up Madison produces a lust for *more power.* But for those of us whose need for speed can't be sated (at least not legally) on the New Jersey Turnpike, there's relief. Skip Barber Racing School in Lakeville, Connecticut, will teach you to accelerate like Mario Andretti and corner like Jeff Gordon. The school's daylong "Intro to Racing" class includes 90 minutes behind the wheel of a Formula One Dodge race car. (The truly ambitious can sign up for three-day, five-day, and six-day packages, which place greater emphasis on track time.) At day's end, downshift with an Asian-fusion meal at the cozy local favorite, West Main Restaurant. (And ask for the delicious bread pudding.) Then drift off to sleep at the venerable White Hart Inn—the roomy white clapboard hotel has been welcoming guests since 1867—while dreaming of the Indy 500.
TARA MANDY

DETAILS **Skip Barber Racing School, 800-221-1131 or www.skipbarber.com ($495 for the one-day class); West Main Restaurant, 860-435-1450; White Hart Inn, 800-832-0041 (rooms start at $139).**

How's Bayou?

Eat your way through Cajun country

11 Nowadays, only the tourists speak French in New Orleans. To hear—and taste—real Southern Louisiana, head west to the area around Lafayette, where the gumbo and the zydeco are hotter than they are in the big city. By March and April, the crawfish are biting, the alligators are stirring in the swamp, and flocks of nesting ibis, warblers, and egrets are arriving on the banks of Lake Martin. But the real action is in the restaurants. Go for the gumbo and barbecued shrimp at Café des Amis in Breaux Bridge (it's also a great bed-and-breakfast); try fried crawfish where they invented it at the Yellow Bowl, near the sugarcane town of Jeanerette; swallow cold oysters at Shucks, in the oyster town of Abbeville; pause for a barbecued-pork sandwich at the Pig Stand in Ville Platte. If you want to bring something home, shop for serious smoked meat and boudin sausage at the Best Stop Supermarket in Scott, just west of Lafayette. The bayou also offers an alternative to New Orleans's music scene; Slim's Y-Ki-Ki in Opelousas is a zydeco-music mecca, where greats like Boozoo Chavis pump the accordion and old folks in cowboy hats will show you how to stomp like a Cajun.
CRAIG LABAN

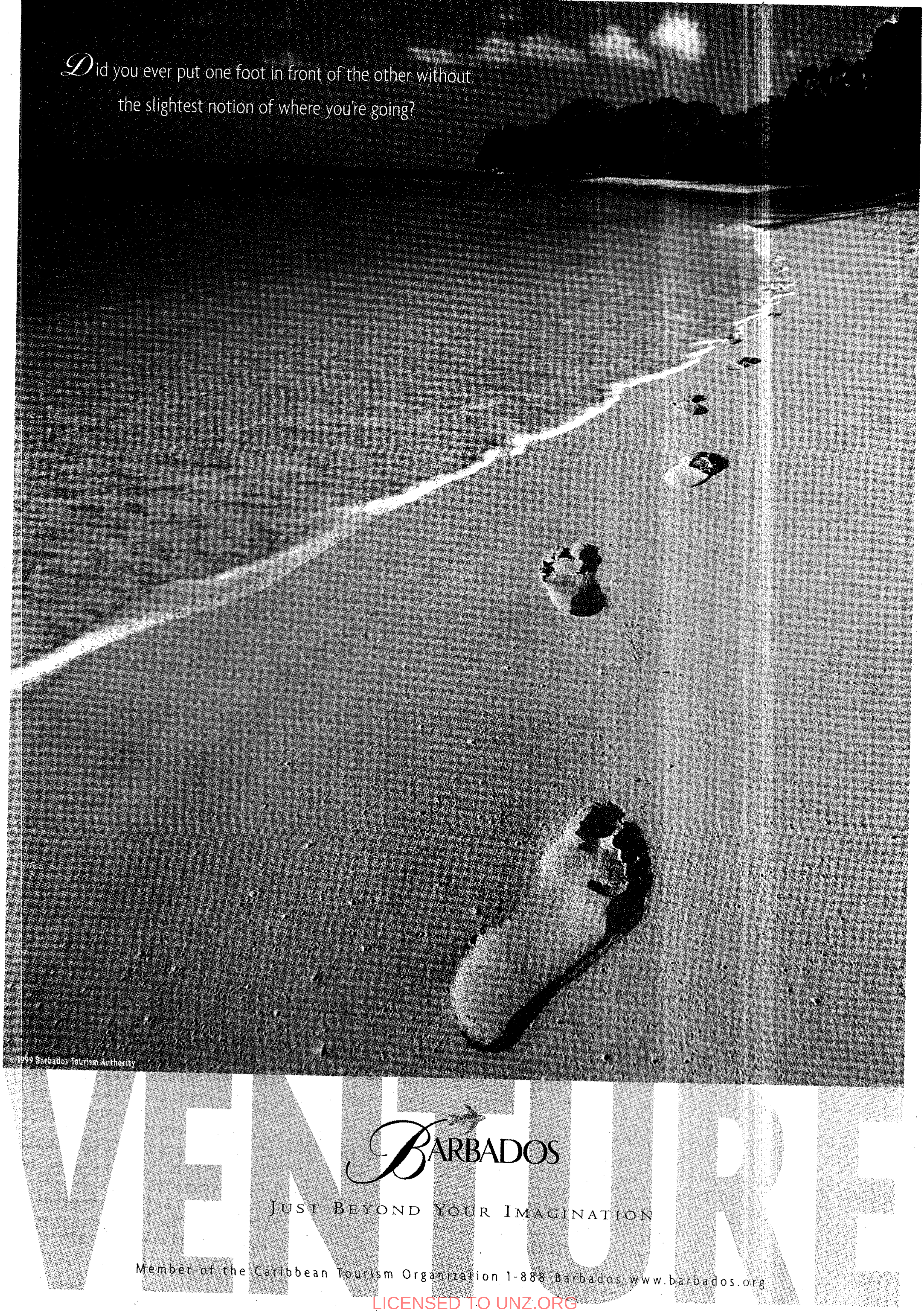
DETAILS **Café des Amis, 337-332-5273 (B&B reservations, 337-507-3399; rooms start at $85); Yellow Bowl, 337-276-5512; Shucks, 337-898-3311; Pig Stand, 337-363-2882; Slim's, 337-942-9980; festival info, 800-346-1958 or www.lafayettetravel.com.**

Frantic City

Gamble with fate in Atlantic City

12 Las Vegas has been transformed from a den of iniquity into a desert Disneyland, but if you're more interested in high stakes than in high art, Atlantic City is still only a bus ride away. The Academy line will have you there in less than three hours (the bargains start here: the round-trip ticket costs just over $20, and you get an

Photograph by Mark Jenkinson.


Did you ever put one foot in front of the other without the slightest notion of where you're going?

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VENTURE

BARBADOS

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$18 coupon to be exchanged for cash in the casino where you're dropped). For lower stakes, try the Sands and the Claridge; big spenders can cash their chips at the newly renovated Caesars. The Prime Place steakhouse at Bally's Park Place is our favorite dining spot. Eventually, everyone follows the lights to the Trump Taj Mahal, with its glistening minarets and glitzy fixtures. While the rooms might make Martha Stewart cringe, it's a comfortable place to lay your head—if you ever decide to go to sleep.

MEREDITH KAHN

DETAILS **Academy Bus Lines, 800-992-0451 (buses leave from the Port Authority Bus Terminal every half hour); Prime Place at Bally's Park Place, 800-772-7777; Trump Taj Mahal, 800-825-8888 (rooms start at $175 through April 30, $225 after that).**

Amherst Belle

Emily Dickinson slept here

13

Home to the rurally inclined intelligentsia since Amherst College opened its doors in 1821, Amherst, Massachusetts, has nurtured some formidable American imaginations. Robert Frost, Emily Dickinson, James Merrill, and David Foster Wallace all found a creative home here, and even Frank Lloyd Wright left his mark, designing a little house on Shay's Street. Today, you'll find a landscape decorously broken by white clapboard, weathered brick, a silo or two, and four other nearby institutions of higher learning—Hampshire College, Smith, Mount Holyoke, and the University of Massachusetts—offering small but impressive art museums, world-class theater and dance performances, and a range of lecture series, all open to the public. (Amherst College hosts Czeslaw Milosz on March 29 and Spike Lee on April 18.) Stay at the Amherst Inn, a rambling 1850 homestead directly across from the green-shuttered house on Main Street where Dickinson assembled her nearly 1,800 poems. For an impressive mix of cuisine and literature, settle into the Book Mill bookstore for an afternoon. It's got 40,000 books and arguably the best restaurant in the area—the Blue Heron, with an adventurous Asian-fusion menu.

ERIKA KINETZ

DETAILS **Emily Dickinson Homestead, 413-542-8161; the Amherst Inn, 413-253-5000 (rooms range from $95 to $150); the Book Mill, 413-367-9206; the Blue Heron, 413-367-0200.**

Road Rules

Joint custody turns a weekend road trip into a weekly ritual. A family can grow up and grow together one 70-mile leg at a time. By Nancy Jo Sales

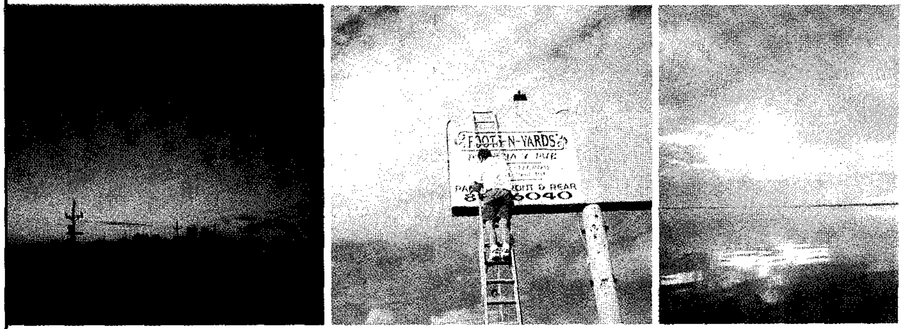
In the seventies, I made the same weekend trip about 300 times, up and down a dreary strip of highway known as the Sunshine State Parkway. Divorce had made Willy Lomans of us all—I, my two older brothers, and our parents, who shared ferrying duties Saturday and Sunday. Mom would drive us up to West Palm Beach to see our father, who would take us back, about 30 hours later, to Miami.

How you respond to repetitive travel probably depends a lot on the scenery. The 70 miles between West Palm Beach and Miami is one long stretch of chain-link fences, algae-ridden canals, and concrete walls. It is a landscape of utter desperation that the CIA might actually consider using as a means of torture, like the bad rock music U.S. troops played to try to roust General Noriega out of his refuge.

I used to sit in what we called "the way-back" of a series of cream-colored station wagons, as I was the littlest and the one most likely to be tortured by my older brothers—large and restless boys who liked to pass the time by telling me lies: that the principal of our former school, a George Pillisy, was my "real" father; that the sunflower seeds I was eating would cause plants to grow from my behind. I can remember my stepfather's arm swinging around, in the universal parenting sign for helpless fury while driving, and the car swerving across lanes, and my mother pleading, "Kids! We're all friends!"

There weren't any Walkmans, Game Boys, laptops, cell phones then to distract us from one another. I retreated with stuffed animals, Barbies, Mad Libs, and finally novels—everything from *To Kill a Mockingbird* to a trashy romance I picked up I don't know where entitled *When the Lion Feeds*. It was set on a plantation in Africa and had a sex scene where, to my great amazement, a woman becomes so passion-crazed she roared "like a lioness."

I used to count Porsches. On these trips, it was anything to relieve the boredom, as well as the dread of thinking about the meaning of our travel: We had broken up. What was even more perplexing was, we had never really been together. My father was a driven guy who worked so much he'd been



Photographed by Jason Fulford

known around the neighborhood as "the Milkman," for his tendency to rise before dawn and disappear into the city in a white Mustang.

My father had, however, an overcompensating genius for gift-giving, and when my brother David turned 16 he handed him the keys to one of the prettiest things I'd ever laid eyes on: It was a white 1966 Corvette convertible with chrome exhaust pipes that made it look capable of taking off in flight. For us, the car was a magic carpet. We had wheels, and now the road was ours. No longer would we be spending our weekends imprisoned with our family in a long, bloated road boat that looked like it belonged to the Brady Bunch—which we knew we were definitely not. This vehicle seemed to suit our "true" selves—something more along the lines of *The Getaway,* a Sam Peckinpah film our father had taken us to right before our mother had divorced him.

It was now just the two of us, David and I (our brother Danny had gone to college); I was 13, and though I would never admit this to him, even now, I thought David was possibly the coolest guy that had ever lived. I remember we started wearing sunglasses. He had a girlfriend who was a track star; he used to sneak out of the house at night and successfully lie his way back in when he got caught; one time our septic tank backed up and, to my mother's complete horror, the whole backyard was awash in condoms.

We rode, of course, with the top down, sunglasses on, listening to the radio as loud as it would go. We felt cool; it felt righteous that, if we couldn't spend Saturday hanging out with our friends (going to the movies, getting into trouble, or just sleeping the day away, as teenagers like to do), we were at least getting appreciative honks from other drivers and kudos on our CB radio: "Ten-four on that ride, good buddy."

But the loveliness of the car alone couldn't stop us from fighting—I wanted to hear the disco station while David preferred rock and roll.

"Disco sucks," he said. "Only losers listen to disco."

I had snuck in with a friend to see *Saturday Night Fever* and dreamed that I, too, would one day be a disco dancer.

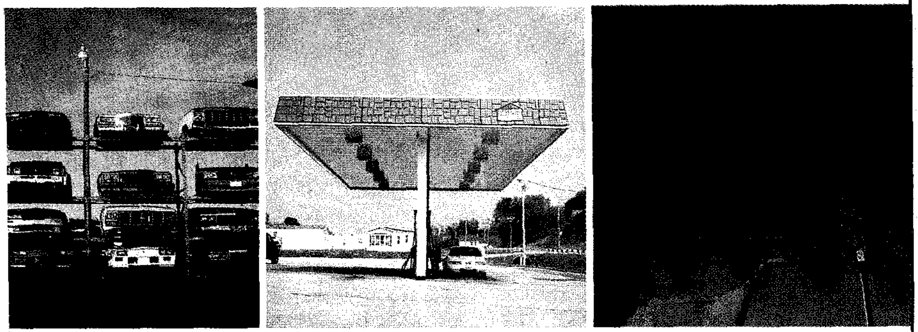
"Uhn-uhn!" I said.

But even as we fought, I felt something different was happening: My brother and I were becoming close. If this was the only good thing to come out of our parents' divorce and all this driving on this monstrous highway, well, that was pretty good.

Then, the next year, something happened that changed everything: My brother got cancer. A black mole on his chest that always glistened like a spot of tar when he was outside playing basketball in the sun turned out to be melanoma. We were told he could die.

But he lived. I remember once when he was playing basketball at a city court, some kids asked him, "Hey, how'd you get that scar, boy?" It went from his neck to his hipbone.

"Somebody took a blade to me," David said, then shrugged.



There was only one thing in our lives that seemed it would never, ever change: the trip. Every Saturday and Sunday, Miami to West Palm Beach and back again, and then again the next weekend—now with the top up. It was only a few more years until we'd be grown up and wouldn't be travelling together anymore.

It was easy to lose it on that road. "I hate Florida! I hate this highway!" I remember once screaming out the window.

"Yeah, but you love your big brother, right?" David said, turning the radio over to the disco station. ■

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52 WEEKENDS

SUMMER

Littorally Speaking

Boardwalk bounty in Rehoboth Beach, Delaware

14 For some, cheap eats by the shore mean warm beer and sand in your hot-dog bun; but for others, the particular tastes of the beach and boardwalk have a potent, almost atavistic allure. The ultimate coastal food mecca is Rehoboth Beach, Delaware, a beachfront spot that's been attracting D.C.-area weekenders for decades. The first stop on the roughly 2½-hour drive from Dulles should be at Jimmy's Grille in Bridgeville. Don't miss the crab cakes—or the stunning array of pies. Once in Rehoboth, break up a day at the beach (or at the legion of local outlet malls) with Thrasher's fries—perfect with a little vinegar and sandy fingers—or satisfy your sweet tooth with the caramel corn at Dolle's. For dinner, enjoy a local specialty: crabs drenched in Old Bay seasoning, best eaten roadside at Ed's Chicken & Crabs in Dewey Beach. Check in to one of the town's many hotels and B&Bs (try the low-key Rehoboth Guest house). And get your taste buds worked up for a Nic-o-boli at Nicola's pizza, a peculiar and irresistible kind of calzone, deservedly "world famous"—at least to those with enough stamina to wait for a table.

MEREDITH KAHN

DETAILS **Rehoboth Guest House, 302-227-4117 (rooms start at $105); Jimmy's, 302-337-7575; Ed's Chicken & Crabs, 302-227-9484; Nicola Pizza, 302-227-6211.**

Fantasy Island

Sleep alfresco in the Adirondacks

15 Having your own private island is on everyone's list of what-I-would-do-if-I-hit-the-lotto fantasies. But while you're waiting for your biotech stock to soar, you can test-drive this daydream for a mere $12 a night. Six hours north of the city, at the state-run Indian Lake Islands campground in the Adirondacks, you can rent a canoe, paddle out to one of eight islands, and leave civilization behind. It's a bona fide wilderness experience, and the only amenity provided is the view—you have to bring everything you'll need, even water. If you forget the mosquito repellent, or, Heaven forbid, bagels, you can always paddle back to the Grand Union in the nearby town of Indian Lake.

MICHAEL STEELE

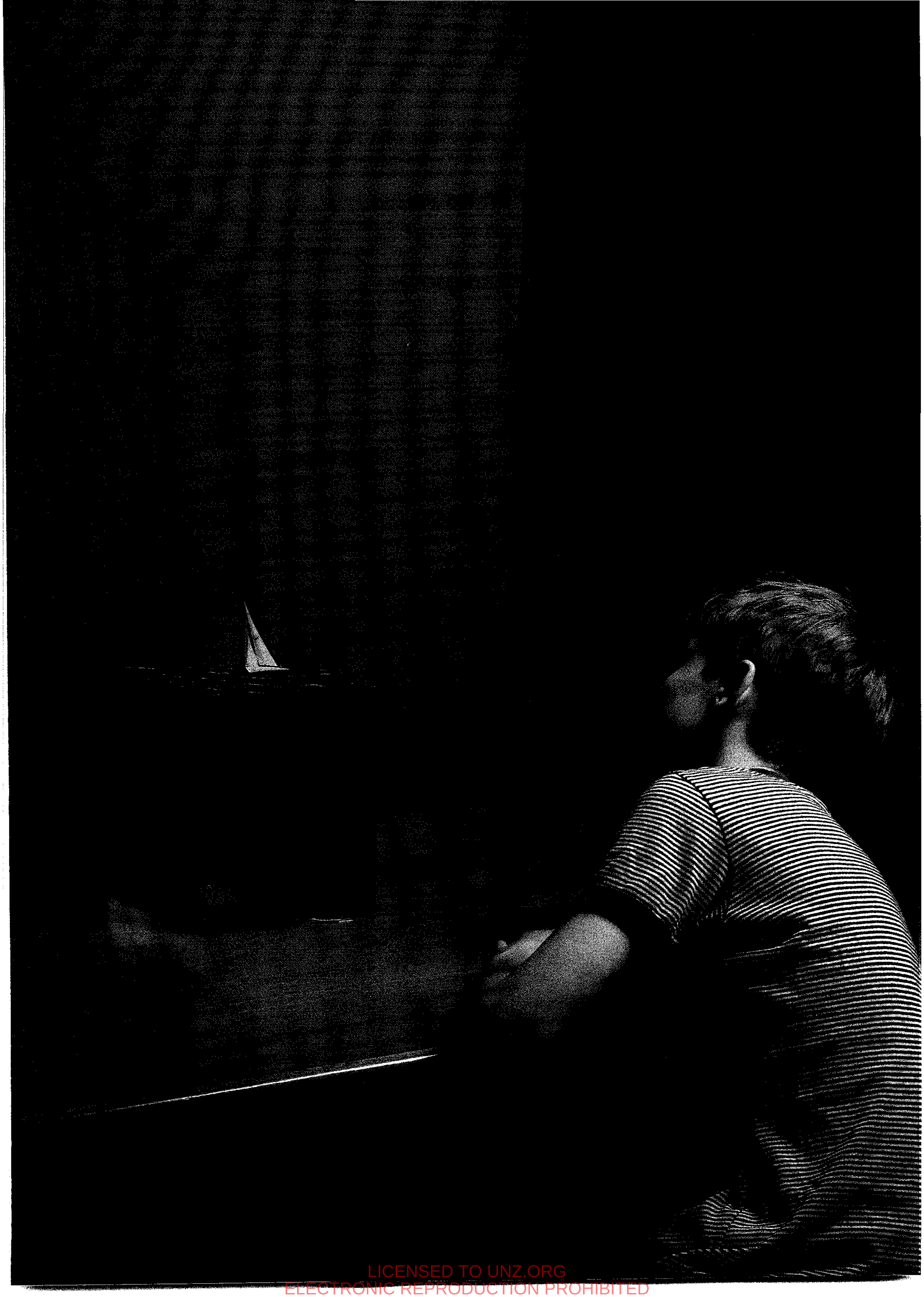
DETAILS **Campgrounds are open from May to September—to reserve, call 800-456-2267; for on-site canoe rentals ($16 a day), call John Monthony at 518-648-5459.**

'Shroom Town

Hunt for chanterelles in the Catskills

16 There is in each of us at least 500,000 years' worth of hunter-gatherer DNA whose lust is not satisfied by a Visa rampage at the mall. To go into the woods, seek sustenance in the wild, and find it—all contribute to the lure of mushroom hunting. Starting in May with the first morels and continuing through August when the chanterelles pop amid the shade in the hot summer forest, mushroom gathering is a fine way to get into nature; the New York Mycological Society sponsors talks and walks throughout the year. There is marvelous mushroom hunting to be had in the Catskills, and one of the nicest places to stay while doing it is La Duchesse Anne in Mount Tremper. Martine Gaudet, the proprietor, is a fungus enthusiast—if you come home empty-handed, the chef at her restaurant will prepare some mushrooms from the larder as the centerpiece of a fine French meal. But pay attention to your NYMS classes:

Photographed by Geof Kern



Mushrooms delight the palate, but they can poison you as well. But then again, so can a jealous mate. PETER KAMINSKY

DETAILS **NYMS, 212-962-6908 or members.aol.com/nymycology; La Duchesse Anne, 914-688-5260 (rooms from $60).**

Snug Harbor

A quiet spot on Martha's Vineyard

17

Martha's Vineyard tourists who don't know any better, or who don't consider themselves truly on vacation unless they're in the immediate vicinity of ye olde fudge shoppe, tend to hunker down right where the ferries spit them out, in the quaintly commercial (and congested) "down island" towns. But if you prefer pastoral peace, visit the Inn at Blueberry Hill, a 25-room hostelry in Chilmark that feels like a cross between a nature conservancy and a laid-back health resort. The inn serves you breakfast (included in the price of the room) and then will shuttle you to Lucy Vincent beach, a spectacular, private expanse on the island's Atlantic shore. Or settle in with a book on your porch, explore the inn's 56 hiking-trail-crossed acres, and swim laps in the pool behind the gym (a converted barn). Tennis players might end up knocking some balls into the vegetable garden, where cooks from the inn's popular American restaurant, Theo's, pick herbs for the evening meal. And whatever the inn doesn't have, it will order for you. A bicycle. The *Wall Street Journal.* A bottle of Pinot Grigio—no small feat, since Chilmark's a dry town. ROB PATRONITE

DETAILS **Inn at Blueberry Hill, 800-356-3322 (doubles start at $220).**

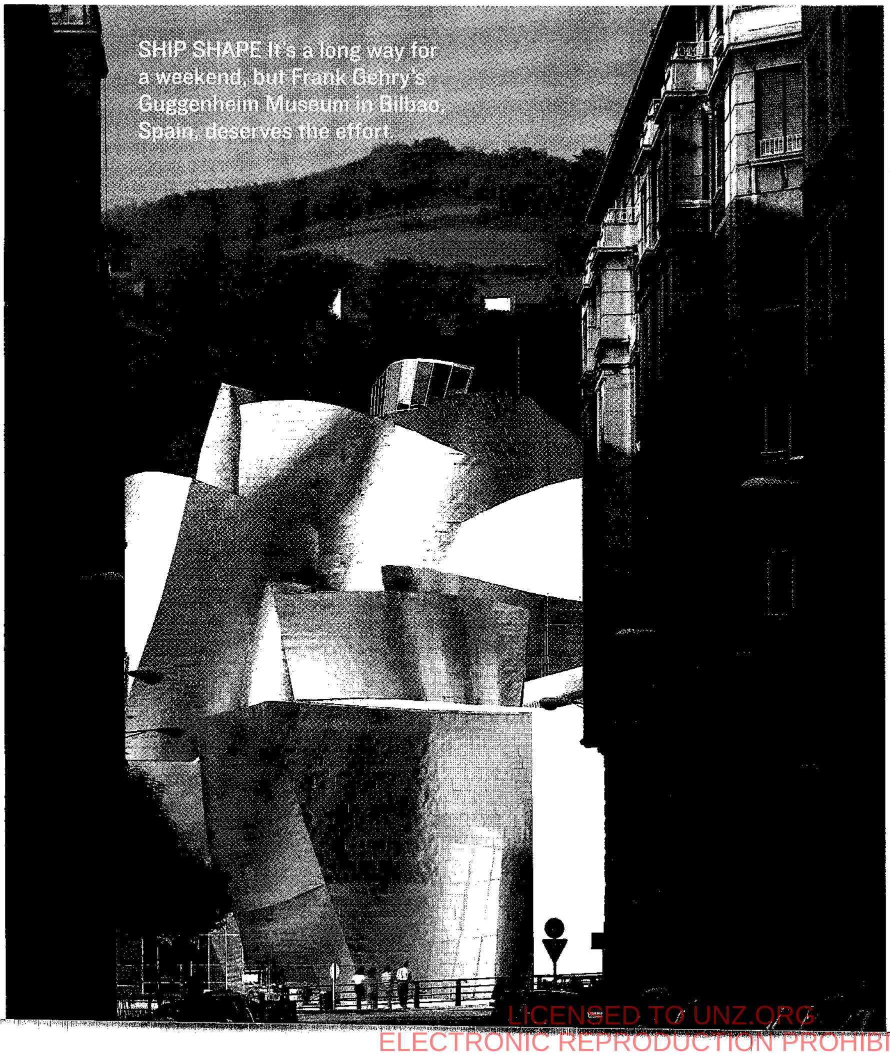
Maine Attraction

Camp out as nature intended on Mount Desert Island

18

To many street-weary urbanites, one of the best things about Mount Desert Island in Maine—along with watching the sunrise from the tallest mountain on America's North Atlantic coast, the pink-granite-and-crashing-surf vistas that Thomas Cole painted, the quaint lobster-boat villages, and the scrumptious lobsters themselves—is how *pristine* the place is. People have been vacationing here for more than 200 years (the island is only an hour's drive from Bangor), yet the island is so ecologically sound that when you wade into a lake up to your waist you can still see your toes. The two National Park System campgrounds here are exceptionally clean and spacious, but if you're disinclined to sleep outdoors, stay at the elegant turn-of-the-last-century Ledgelawn Inn in Bar Harbor. And for dinner, drive over to experience yet another impressive attraction: Thurston's Lobster Pound in Bernard, where diners start lining up as early as five o'clock. MICHAEL STEELE

DETAILS **Blackwoods and Seawall campgrounds in Acadia National Park, 800-365-2267 or www.acadia.national-park.com ($18 per night); Ledgelawn Inn, 800-274-5334 (doubles start at $95); Thurston's Lobster Pound, 207-244-7600.**



SHIP SHAPE It's a long way for a weekend, but Frank Gehry's Guggenheim Museum in Bilbao, Spain, deserves the effort.

Spain Event

Go for the titanium in Bilbao

19

How many buildings merit a pilgrimage all their own? The Taj Mahal, Chartres, St. Peter's—it's a short list. In our lifetime, one has been added: Frank Gehry's Guggenheim Bilbao. On a Friday night, you can fly to Bilbao either through London (shorter flight, longer layover) or via Madrid. Stay at the Lopez de Haro. (It's where Gehry stays.) From there, it's a short walk to the museum. Look at the building the way you would a work of sculpture—from all sides, including across the river and, by car, from the highway that seems to slice through it, before viewing the equally engaging collection inside. In the evening, take the hour trip to the seaside city of San Sebastián, and stroll along the waterfront before going to dinner in the nearby town of Oiartzun. Dine in the Michelin-two-star Zuberoa on such dishes as grilled squid with green-onion compote. The next morning, visit the other museum in Bilbao, the Museo de Bellas Artes, which has a fine collection of Flemish and Spanish masters. If you are truly a glutton, have a big Sunday lunch (as Spaniards do) before hopping back on the plane and heading home. ARTHUR LUBOW

DETAILS **Guggenheim Bilbao, 011-34-94-435-9080 or www.guggenheim-bilbao.es;**

Photographs: left, Jeff Goldberg/Esto; right, Kevin Fleming/Corbis.

Lopez de Haro Hotel, 011-34-94-423-5500 (rooms start at $180); Zuberoa, 011-34-94-349-1228.

Summer Camp

A gay old time in Bucks County

20

Every now and again, just like Lady Astor, one wants to be with one's own . . . even in New Hope, Pennsylvania. The Motel in the Woods is Dame Edna's nightmare made real, all *faux* flower arrangements and velvet-skirted rocking chairs. Friday evening, head across the road to the mainly male Raven inn for dinner overlooking a private garden. Then go up the road to the Cartwheel, an all-purpose, all-scenes barn with a piano bar ("Who charmed the corn right off of the stalk, MMMAaaaa-mme!"), a dance floor, and pool tables. (Is that a man or a woman sinking the eight ball, the one with the beard and the stilettos?) Saturday, it's twenty minutes up Route 32 to Point Pleasant for a day of canoeing or rafting down the Delaware. Then back to the Raven for its incomparable tea: titans of business, Philly and D.C. attorneys—some in Brooks Brothers, some in Hermès harness (yes!)—all mixing with an ease that puts Fire Island to shame. JORDAN SCHAPS

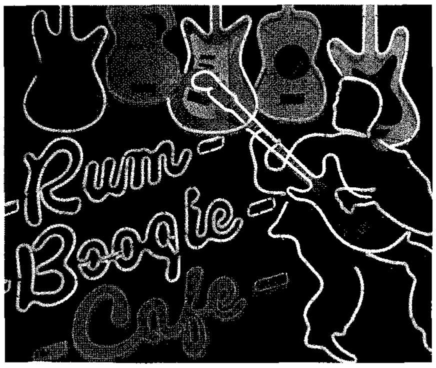
DETAILS **The New Hope Motel in the Woods, 215-862-2800 (rooms from $79); the Raven, 215-862-2081; the Cartwheel, 215-862-0880.**

Blues Power

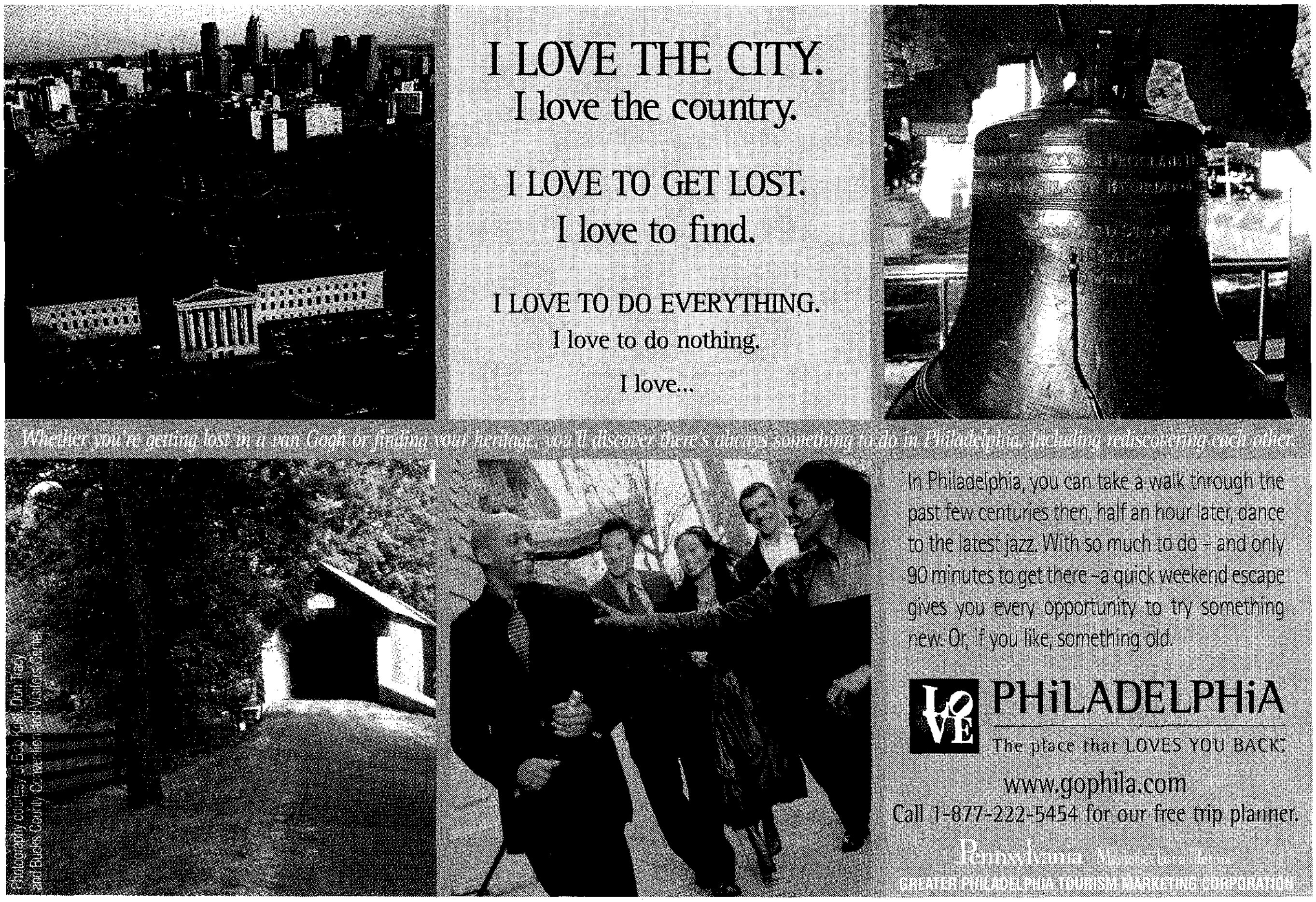
There's more to Memphis than Elvis

21

Memphis, Tennessee, is one of those "I keep meaning to go there" places, and you'll be glad you did. Just avoid the throngs of Elvis fans who take over the town in January (Presley's birthday) and August (the anniversary of his death). In the early summer, you can enjoy Memphis at a leisurely pace. Weekend warriors invade Beale Street on Saturday nights and keep the house band at Rum Boogie Cafe thumping until two in the morning. There's also the legendary Sun Studio, Twain-esque riverboat tours of the Mississippi, and, oh, yeah, Graceland. Meet at the Rendezvous, a legendary back-alley dive where you can gnaw on crispy charbroiled ribs or tender pulled-pork sand-



SHAKE, RATTLE, AND ROLL The neon sign outside the Rum Boogie Cafe in Memphis.


I LOVE THE CITY.
I love the country.

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I love to find.

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I love to do nothing.

I love...

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Photography courtesy of Bob Krist, Don Tracy and Bucks County Conference and Visitors Center

AIM HIGH Double-barreled instruction at the Orvis Sandanona shooting school.

wiches—but be prepared to wait; reservations are taken only for parties of 25 or more. As for digs, a night at the vintage Peabody Hotel is yours for just $230, including entertainment from the Peabody Marching Ducks, which migrate twice daily from the lobby fountain onto an elevator and up to their rooftop penthouse.

WHITNEY WALKER

DETAILS **Peabody Hotel, 800-732-2639; Rum Boogie Cafe, 901-528-0150; the Rendezvous, 901-523-2746.**

Close Encounters

Be the first to swim with the fishes at Florida's new Discovery Cove

22

There's a good chance your kids won't leave you alone until you take them to the much-hyped Discovery Cove in Orlando. In a way, you can't blame them: At the soon-to-be-opened attraction, visitors will enjoy a massive man-made beach, a tropical aviary, snorkeling around an artificial coral reef and—most important—the chance to nuzzle with live dolphins (as well as stingrays and glassed-in sharks). Marine biologists will be in the water, too, handing out fish food and answering questions. But do yourself a favor and drive an extra 40 minutes to Lake Wales to stay at the Chalet Suzanne, a 30-room inn and restaurant that has maintained its quirky character for 70 years. There's a cannery on the site—the Chalet is locally famous for their romaine soup—a ceramics studio, a vineyard, and elaborate mosaics everywhere. Request the Balcony Suite; in the morning, breakfast is delivered to your private balcony by dumbwaiter from the restaurant below.

RONA GINDIN

DETAILS **Discovery Cove, 877-4DISCOVERY or www.discoverycove.com (daily admission including lunch and Dolphin Encounter, $179); Chalet Suzanne, 800-433-6011 (doubles with breakfast start at $169).**

At Close Range

Learn to shoot like a country squire in Millbrook, New York

23

If you're ready for the transition from dot-com overachiever to true country gentleman, consider taking up the aristocratic sport of wing shooting. At Orvis Sandanona, in the heart of horsey Millbrook, instructors teach you the art of clay-target shooting during a two-day course on their bucolic grounds. Instruction takes place in intimate groups of four, and you'll soon be swinging your .20-gauge barrels like an Edwardian squire. Classes begin with an instructional video and include at least five hours of shooting each day; the price includes ammunition, gun rental, and a hot lunch. And while you're there, Orvis's gun-fitters will take you aside and measure you for your own piece, just in case you get the itch to buy. Spend the night at the eighteenth-century Old Drovers Inn in nearby Dover Plains, where the new American cuisine is some of the best in the area.

MARION MANEKER

DETAILS **Orvis Sandanona Shooting Grounds, 914-677-9701 ($900); Old Drovers Inn, 914-832-9311 (rooms start at $320).**

In the Grove

A happy throwback on the Jersey Shore

24

Down the coast from crumbling Asbury Park and not far up from teenager-thronged Bradley Beach lies Ocean Grove, possibly the quietest place on the Jersey Shore. It's the kind of town where an old-school ice-cream parlor, Nagle's, is the centerpiece of the commercial strip. Big Victorians face the boardwalk, and the side streets are lined with tentlike houses—permanent structures with wooden frames and canvas walls. Why tents? Because this town, largely owned by a Methodist organization, was at one time a great big season-long revival meeting. Classical concerts take place every weekend from Memorial Day to Labor Day at the huge wooden concert hall. (Wednesday and Saturday recitals on the hall's world-class pipe organ are free.) The newest of many quaint bed-and-breakfasts, the Love Letter Inn, opens in the spring. For lunch, there's the Starving Artist, which serves grilled food and sandwiches and has a nice little dining garden. And though there's water, water everywhere, there's not a drop to drink: Ocean Grove is a dry town.

CHRISTOPHER BONANOS

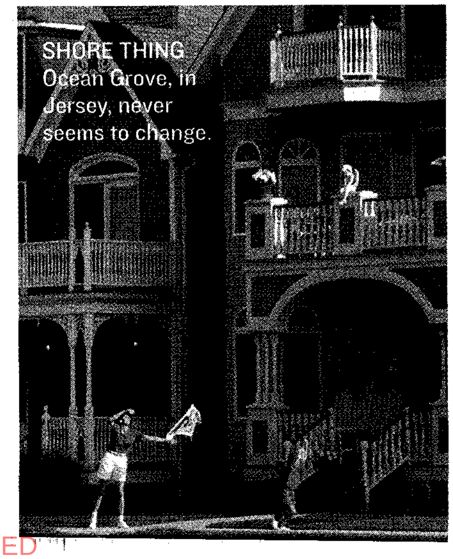
DETAILS **Love Letter Inn, 732-897-0700; the Starving Artist at Days, 732-988-1007.**

Why Share?

Go old-school in Southampton

25

If you're keen on testing the Hamptons waters—despite reports of the nouveau riche's



SHORE THING Ocean Grove, in Jersey, never seems to change.

Photographs, left to right: Mark Peterson/Saba; Kelly Mooney/Corbis; Melanie Acevedo.

crowding the best beaches and the bar at Jet East—drop in for a weekend at the Southampton Inn, where locals will direct you to the finds only East End veterans know exist. A stay in each of the 90 rooms (summer visitors will want to book well before Memorial Day) comes complete with Internet access, heated pool, tennis court, and décor by such celebrity stylists as Nicole Miller and Paloma Picasso. But the inn's best feature may be its location. Car-challenged urbanites will find themselves yards from the movie theater (and the waffle fries at Paul's Pizza next door), while Sip n' Soda, the fifties-style diner famous for its homemade, extra-creamy ice cream, is a short stroll away. If you feel like scouting boldfaced names on "Media Beach" (Flying Point, to the uninitiated) after all, Rotations bike shop will rent you wheels for the quick trip to the ocean.
SARAH BERNARD

DETAILS **Southampton Inn, 516-283-6500 (in summer, doubles start at $169); Rotations bike shop, 631-283-2890 (weekend rental starts at $35 per day); Sip n' Soda, 631-283-9752; Paul's Pizza, 631-254-4240.**

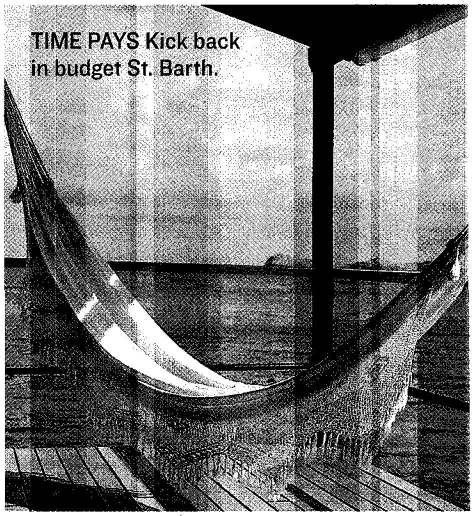
Sale Away

Try St. Barth off-season, and save

26

Winter has come and gone, and somehow Mick Jagger forgot to invite you to his Caribbean hideaway. You can still see how the other half splashes on St. Barth (known as "St. Bart's" only to neophytes) by taking advantage of dramatic discounts during the May-to-November off-season. And *off-season* doesn't mean scalding sand and hurricanes: Temperatures vary less than ten degrees throughout the year. St. Barth Properties offers more than 100 private villas at discounted rates in the summer, and a great weekend deal at serene Hotel Guanahani, one of the island's few beachfront resorts. (Regular room rates are slashed by almost 60 percent.) You'll have plenty of extra cash to burn on the creole-inspired dishes at the ultra-hip Le Ti St. Barth, the local boutiques, and a day sail on catamaran *Ttoko Ttoko*, whose co-captain Thily makes the best croque monsieur this side of the Atlantic. TARA MANDY

DETAILS **St. Barth Properties, 800-421-3396 or www.stbarth.com; Le Ti St. Barth, 011-590-27-97-71; Nautica FWI Yacht Charters, 011-590-27-56-50.**


TIME PAYS Kick back in budget St. Barth.

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52 WEEKENDS

FALL

Ride the High Country

Fall foliage in North Carolina

27

Don't tell Massachusetts, but North Carolina in October may have the Berkshires beat for fall colors. From the Charlotte airport, take the scenic Blue Ridge Parkway into the High Country, an autumn wonderland with rolling hills of brilliant copper, ruby, and gold. Hike up Grandfather Mountain, down into Linville Gorge, or along the famous Appalachian Trail. Raft the white-water rapids of the Nolichucky River. And take the kids on the steam locomotive at Tweetsie Railroad, a Wild West theme park with a monthlong Halloween festival. Western North Carolina is full of tiny mountain towns with old-fashioned general stores, ice-cream parlors, and antiques shops. And on Saturday nights, the Mountainhome Music concert series in Blowing Rock offers an Appalachian version of *A Prairie Home Companion* with banjo players, storytellers, and occasional celebrities like Doc Watson. Hotel rooms during mid-October weekends sell out fast, but Hound Ears Club, a rustic, secluded resort tucked between Boone and Linville, usually has rooms. WHITNEY WALKER

DETAILS Hound Ears Club, 828-963-4321 (doubles start at $270); Mountainhome Music concert series, 828-264-8118 (tickets $10); for general info, call 800-438-7500.

Antiques Roadshow

Search for buried treasure in Saugerties, New York

28

You may hear *Saugerties* and have an acid flashback to the second Woodstock Festival. But this town, two hours north of the city, has left its wild days behind and now boasts some of the best (and still reasonably priced) antiquing in the Hudson Valley. Among the dozens of shops, we particularly like the Saugerties Antiques Gallery (104 Partition Street), Partition Street Antiques (114 Partition), and the eclectic Reusables (228 Main Street). For kids, there's the Beachview Carousel (61 South Partition)—a splendid vintage carousel. A small public beach fronts the Esopus Creek (which feeds into the Hudson), and half a block away is Krause's Handmade Chocolate Shop, an old-fashioned candy shop. For dinner, reserve at Cafe Tamayo (89 Partition), which serves American fare popular with Mimi Sheraton and Bryan Miller. It's also a bed-and-breakfast, so why not stay here, too? After dinner, take in a movie at the cozy circa-1890 Orpheum Theater, or attend Donny Malone's Saturday-night antiques auction (starts at 6 P.M.). In the morning, cruise out on the Hudson River to the restored Saugerties Lighthouse, built in 1869; the ferry runs weekends and holidays.

NEIL COHEN

DETAILS Cafe Tamayo, 914-246-9371; for auction info, call 914-246-6379; for Saugerties antiques-store info, call Bill Mayer at 914-246-5816.

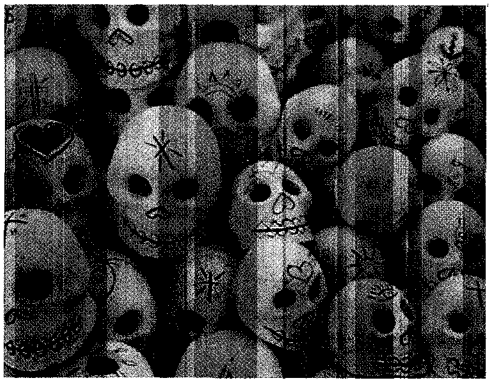
Skeleton Crew

Death takes a Mexican holiday

29

Mexico's version of Halloween is the one holiday when the dead get to party with the living. During the weeks leading up to November 1–2, the country gears up for El Dia de los Muertos, the Day of the Dead. The pre-Christian ritual is best experienced in areas where indigenous communities thrive, so avoid the Mexico City crowds and fly to the city of Morelia in Central Mexico. Nearby, on the tiny island of Janitzio on tranquil Lake Patzcuaro, the

Photographed by Geof Kern



SWEET SCREAMS In Morelia, Mexico, thousands of candy skulls are made for the Day of the Dead.

Purėpecha Indians built their graveyard on the side of a hill, so revelers march up a winding road past colorfully lit bars and restaurants. Each small town around the lake specializes in a different craft—green pottery in Patzcuaro, wooden masks in Tzintzuntzan, handcrafted guitars in Paracho. Morelia is Mexico's candy capital, and artisans churn out thousands of miniature sugar skulls for holiday altars. Stay at Villa Montana, a secluded estate perched above Morelia with Colonial-style rooms, tiled bathtubs, private patios, and a superb restaurant, which offers Mexican standards updated with fresh, seasonal ingredients.

WHITNEY WALKER

DETAILS **Villa Montana, 800-223-6510 (doubles start at $160); United Airlines, 800-241-6522 (flights from New York to Morelia via Chicago, $760 round-trip).**

Fall Classic

Vermont's spectacular autumn show

30

Autumn begins on September 22, but it only really gets going when you're on the summit of Okemo Mountain. From the lookout tower, the hills of southern Vermont unfold more than 3,000 feet below, rippling with bursts of scarlet, gold, and green. Rising above the village of Ludlow, Okemo is better known as a ski resort, but it's also an ideal foliage destination (just a five-hour drive from the city, including a stop at the Country Girl Diner in Chester for tomato-corn chowder and homemade pie). The Andrie Rose Inn offers modern luxury (oversize hot tubs) in an 1824 building, and the Old Tavern in nearby Grafton Village features haute-Vermont cuisine in a candlelit Colonial atmosphere.

CRAIG LABAN

DETAILS **The Andrie Rose Inn, 800-223-4846 (double-room rates, which include breakfast, start at $80 in early September, $120 later in the month and through October); *the Old Tavern at Grafton,* 802-843-2231; for other lodging, call 802-228-5830.**

Reel Time

Albacore fishing on the Outer Banks

31

The false albacore is the muscle car of saltwater game fish. It can do zero-to-60 before you can say "Fish on!" And until the recent boom in saltwater fly-rodding, it was thought to be uncatchable on a fly: too damn fast. Then pioneer East End guides, notably Paul Dixon, began to score when the albacore showed up off Long Island each fall. But good as our local albacore are, they're pipsqueaks compared with the twenty-pound fish caught at Harker's Island on North Carolina's Outer Banks. November is when Dixon and most of the East Coast's fly-rod-action junkies guide clients in the waters off Cape Lookout. It's pretty much an old-timey, franchise-free stretch of the American coastline with great fresh seafood and magnificent vistas. But think greasy food—the Captain's Choice has great fried clams—and clean, cheap motels, at best. We like the Harker's Island Fishing Center, a motel with 23 comfortable rooms, many of which offer a view of the Sound.

PETER KAMINSKY

DETAILS **Paul Dixon, 516-324-7979; Harker's Island Fishing Center, 252-728-3907 (rooms start at $45).**

No Bull

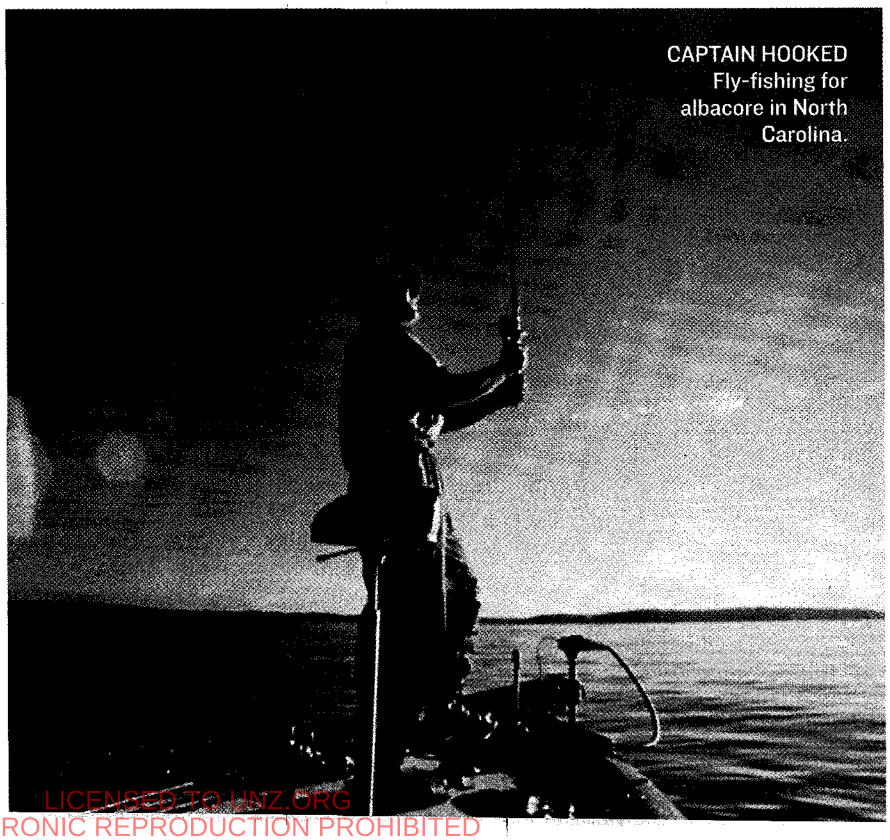
Chicago's got a brand-New Age bag

32

Okay, the Bulls are terrible, the winters are subarctic, and that famous Italian sausage will, science has proved, demolish your arteries. But Chicago's moved past all that. A new, mellow attitude has taken over. Start your Second City weekend with an afternoon at Salon and Spa Blue, a New Age establishment specializing in an assortment of "glows" and wraps. Bed down at the low-key, boutiquey Willows Hotel, located two blocks from Lake Michigan, where a psyche-cleansing sundown stroll reveals the skyline in all its Thomas Edison splendor. For dinner, sup at Tru, the restaurant of the moment, run by the celebrated husband-and-wife cooking team Gale Gand and Rick Tramonto. No kielbasa here; try the steamed halibut and braised vegetables for a healthy meal, Chicago-style.

TARA CROFT

DETAILS **Willows Hotel, 773-528-8400 (rooms start at $119); Salon and Spa Blue, 773-525-2583; Tru, 312-202-0001.**



CAPTAIN HOOKED Fly-fishing for albacore in North Carolina.

A Trace of Natchez

Antebellum splendor along the Mississippi

33

It may come as something of a shock to New Yorkers to learn that in the 1850s, the city with the most millionaires per capita in the nation was not our own town but a settlement of southern planters on a high bluff over the Mississippi called Natchez. With plantations sprawled out on the low-lying plain, Natchez merchants, bankers, doctors, and cotton growers built a stunning collection of antebellum mansions, the majority of which are still standing. More than a dozen restored great houses are open for tours year-round, and for a month in the spring and fall the historical society offers package tours. Each house comes with a mini-series-worthy tale of carpetbaggers, confiscated lands, and plucky women who saved home and family for men lost or broken in the war. The kids' favorite bit: A demonstration of the art of the swoon, the decorous maneuver a hoopskirted southern belle deployed in those moments when, laced into a corset in stifling heat, she found herself short of breath. Book a room at the Burn, a handsome Greek Revival bed-and-breakfast that served as a Union hospital during the war (yes, that is General Grant on the porch in the photograph in the front hall). For the most ambitious food in town, go to John Martin's, at the bottom of the hill along the river. For kid-friendly meals, try Clara Nell's Downtown Deli. CAROLINE MILLER

TARA REDUX The D'Evereux Mansion in Natchez, Mississippi, offers a glimpse into the Old South.

DETAILS The Burn, 800-654-8859 (rooms from $120 to $200); Natchez Pilgrimage Tours, 800-647-6742 (Fall Pilgrimage is October 11 to 28; $18 per person for each of six three-house, half-day packages).

Gettysburg Gothic

The kitsch Ken Burns left out

34

The Gettysburg National Military Park and Cemetery are more than just monuments to the Civil War's bloodiest battle and Lincoln's historic address—the rolling pastures of the battlefield are among those few spots that inspire true reverence and national pride. But only in Gettysburg, as Cindy Adams might say, can you relish Abraham Lincoln's famous words as you stare at a robotic re-creation of our sixteenth president in the National Civil War Wax Museum. To teach children about American history and our peculiar ways of commemorating it, there is no better place. First, set up camp in the Farnsworth House. Built in 1810, the inn offers Victorian antiques and more than 100 bullet holes. At the park, kids reared on IMAX can wonder at the nineteenth-century "cyclorama," a 360-foot-long oil-on-canvas painting-in-the-round that documents Pickett's Charge. While wandering through General Lee's temporary headquarters and the modest room where Lincoln wrote his address, you can marvel at the sheer effort historians have spent chronicling the exact times and places where American leaders have slept—an accomplishment that, in our time, has been rivaled only by Kenneth Starr. LOGAN HILL

DETAILS Gettysburg National Military Park, 717-334-1124; Farnsworth House, 717-334-8838 (doubles start at $95); for further info, visit www.gettysburgaddress.com and www.nps.gov/gett.

Pine After Pine

The Garden State's enchanted forest

35

When there's a forest fire in New Jersey's Pine Barrens, the air smells of hot pitch, and a sense of tranquillity pervades everything. When there isn't, the Barrens—the biggest open space between Boston and

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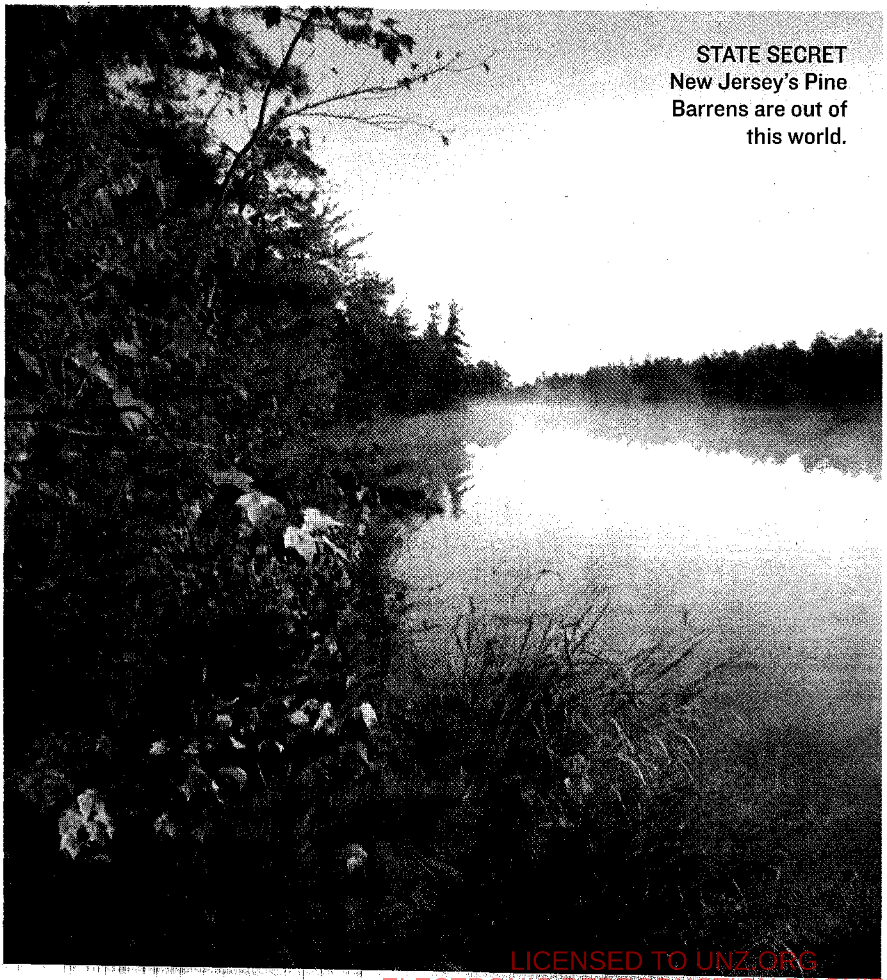
Photographs, left to right: J. Sarapochiello/Bruce Coleman; Tilman Schuppius/Matrix, Gail Mooney/Corbis.

Washington, D.C.—offer plenty of equally relaxing alternatives: scouring the woods for wildflowers, visiting Batsto Village, where Revolutionary War cannonballs were made from iron bogs, and walking through the Pygmy Pine forest near Route 72, where five-foot-tall trees make the forest line shorter than the average person. For the more active, the Pine Barrens also have the pristine Mullica River basin, hiking trails in Wharton State Forest, and dozens of places to rent canoes. Then take a culinary tour around the neighboring towns: Warren Grove (the pies at Lucille's), New Gretna (the French-fried lobster tail at Allen's Clam Bar), and Chatsworth (the Blueberry Hill pancakes at Janet's Main Street Café in the recently reopened Buzby's General Store, where John McPhee reportedly made his home base while writing *The Pine Barrens*). Saturday nights, the Pines offer sounds as well as sights and smells at Albert Music Hall in Waretown, where local acts like the Horner brothers and the Bennetts keep the raw, fiddle-heavy "Piney" folk-music tradition alive.

CRAIG LABAN

DETAILS **Albert Music Hall, 609-971-1593; Lucille's Country Cooking, 609-698-4474; Buzby's General Store, 609-894-0300; Mick's Canoe, 609-726-1380, and Adams Canoe Rental, 609-268-0189 ($30 to $38 per canoe); for lodging, call the Southern Ocean County Chamber of Commerce at 800-292-6372.**



STATE SECRET
New Jersey's Pine Barrens are out of this world.

Master Your Domain

Live like a lord in a private Irish castle

36

Only five and a half hours by plane, and ten minutes by taxi from Shannon airport, lies County Galway's Dromoland Castle, where even those not born in a palace can be lord of all they survey—at least for a few days. After being greeted by Eamonn, the concierge who has worked at the imposing turreted seventeenth-century castle for 50 years—you'll have your choice of aristocratic activities: from fishing on the private Lough Dromoland, to golf, horseback riding, or wing shooting on the 375-acre estate (originally the ancestral home of the O'Brien clan, the Barons of Inchiquin). The castle has individually decorated bedrooms (but ask for the original part of the building) and serves a gargantuan Irish breakfast of sausage, bacon, tomato, field mushrooms, and eggs, compliments of Irish-born chef David McCann. At dinner, sample McCann's signature dish of pan-seared foie gras with homemade black pudding, but leave room for his brown-bread soufflé.

GILLIAN DUFFY

DETAILS **Dromoland Castle, 800-346-7007 (rooms from $250 in October, $180 in November and December; golf, shooting, etc., are extra and should be booked in advance).**

Philadelphia A-Go-Gogh

Fine art in the City of Brotherly Love

37

New York may be the cultural center of the world, but to see this fall's biggest blockbuster art show, you'll have to go to Philadelphia. "Van Gogh: Face to Face," a major exhibition of Vincent Van Gogh's portraits (60 paintings and drawings), opens at the Philadelphia Museum of Art on October 22. The exhibit comes on the heels of another auspicious opening: that of the new, 330-room Ritz-Carlton, housed in a landmark 1908 McKim, Mead and White bank building, which will welcome its first guests in May. The hotel's "Van Gogh" package includes tickets to the exhibit and a champagne reception. If hotel dining doesn't appeal, try Vetri, chef Marc Vetri's 35-seater, for brilliant Italian food, or splurge at Le Bec-Fin (No. 1 in Philly's *Zagat*). JULIE MAUTNER

DETAILS **The Ritz-Carlton, 215-735-7700 (rooms start at $320); Philadelphia Museum of Art, 215-235-7469 ("Van Gogh: Face to Face" runs from October 22, 2000, to January 14, 2001; call for tickets).**

Sweet Surrender

A chocolate kiss in Amish country

38

The area about 100 miles west of Philadelphia usually draws tourists for two reasons: the pristine, rolling farms of the Amish country and the hedonistic plea-

Photograph by David Muench/Corbis.

sures of Hershey, the chocolate mecca. But the West Ridge Guest House, in Elizabethtown, Pennsylvania, is so quiet and relaxing you may decide to ignore the outside world altogether. It offers a deliciously slow pace with all the modern trimmings—a tennis court, whirlpools and fireplaces in some rooms. (There are no bad rooms, but the Loft—with Jacuzzi downstairs and fireplace, bedroom, and sitting room upstairs—is particularly decadent.) If you do decide to venture out, there's great dining in the Catacombs—40 feet underground in the historic Bube's Brewery cellar—as well as plenty of Amish-history tours and antiques malls. And if you're in the mood for further indulgence, there's always the Hershey factory. SCOTT STEIN

DETAILS **West Ridge Guest House, 877-367-7783 (rooms start at $65); Catacombs Restaurant, 717-653-2056; Hershey Museum, 717-534-3439.**

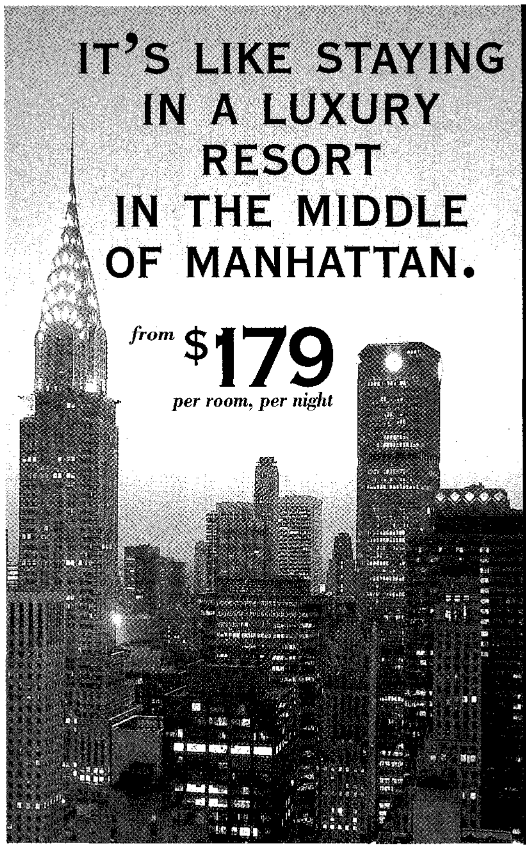
Eastern Standard

Stop time in a 135-year-old Catskill inn

39

Toss your watch and your Palm Pilot in the sock drawer when you visit the Inn at Lake Joseph. Our first morning there, we forgot to read the New York *Times* we'd so diligently hustled down to the general store to buy; day two, we forgot to buy the *Times;* day three, we couldn't remember what day of the week it was. A Victorian estate high in the Catskills, the inn is surrounded by thousands of acres of forest and is next to a 250-acre private lake. If you don't like to fish, there are tennis courts, hiking trails, and a swimming pool. All fifteen rooms are roomy and appealing (most rooms have fireplaces and Jacuzzi tubs), but we were seduced by the extra measure of privacy offered by rooms in the Carriage House. Our room had a private sun deck, fireplace, full kitchen, and Jacuzzi big enough for two, which my traveling companion dubbed the Wild Monkey Love Pit. The inn serves a respectable breakfast and provides sandwiches for lunch, but for dinner you're on your own. We liked the Eldred Preserve, where you catch and then eat your own trout. BOB ROE

DETAILS **Inn at Lake Joseph, 914-791-9506 or www.lakejoseph.com (rooms start at $185); Eldred Preserve, 914-557-8316.**



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52 WEEKENDS

WINTE

Solid Cold

Relax at Vermont's most obliging resort

40 For some, the idea of winter weekend activities conjures thoughts of slushy boots and watery hot chocolate. But for those who can afford to splurge, Twin Farms in Barnard, Vermont, offers a snowy experience fit for the most exacting bon vivant. Eight of the fourteen guest "rooms" are luxurious art-filled cabins, each with at least one fireplace, a bathroom larger than the average Manhattan apartment, and a quality of service not usually found outside royal households. Morning begins with a hearty breakfast served in the dining room, at which time one of the recreation directors politely asks what you'd like to do for the day. Don't be shy. *They will arrange anything.* Ask to cross-country ski or snowshoe out to a predetermined spot, where a bonfire and a delicious lunch will await you. (Twin Farms provides all the equipment.) Then ski back and drop your wet gear in front of your door—trust us, it'll be cleared up before you emerge from your nap. In the evening, cocktails at the main house precede a four-star meal. Are that man and woman over there wearing matching fur coats? Of course they are. This is, after all, true winter decadence. MEREDITH KAHN

DETAILS **Twin Farms, 802-234-9999 (rooms start at $900; all food and liquor included).**

Fear & Loathing

Thrill to L.A. noir at the Universal Studios Tour

41 Tourists used to come to L.A. for two reasons: Hollywood and Disneyland. But after a decade of riot, earthquakes, O.J., and exurbanization, cutesy old Disneyland just doesn't cut it anymore. Now travelers prefer a more postmodern destination: the Universal Studios theme park. Instead of enduring cheerful pirates and Mickey Mouse, you get a shark attack, a giant-ape attack, a deadly earthquake, and, in the new *Jurassic Park* ride, a rampaging *T. rex.* Universal, like L.A., is one exciting disaster after another. (In our family, we call it the Jewish Disneyland.) For the squeamish, there's a nonviolent *Back to the Future* ride; for the young ones, there's a section called Totally Nickelodeon. Universal Studios is in Universal City, an incorporated enclave within the city of Los Angeles, and there's no reason ever to leave. Besides the amusement park and the working studio, there are two well-run hotels, the Universal City Hilton and the Sheraton Universal, and the kitschy but weirdly satisfying Universal CityWalk, a simulacrum of a "typical" L.A. strip filled with scores of stores and famous chain restaurants like Hard Rock Cafe, Wolfgang Puck's California Pizza, and Tony Roma's. MARK HOROWITZ

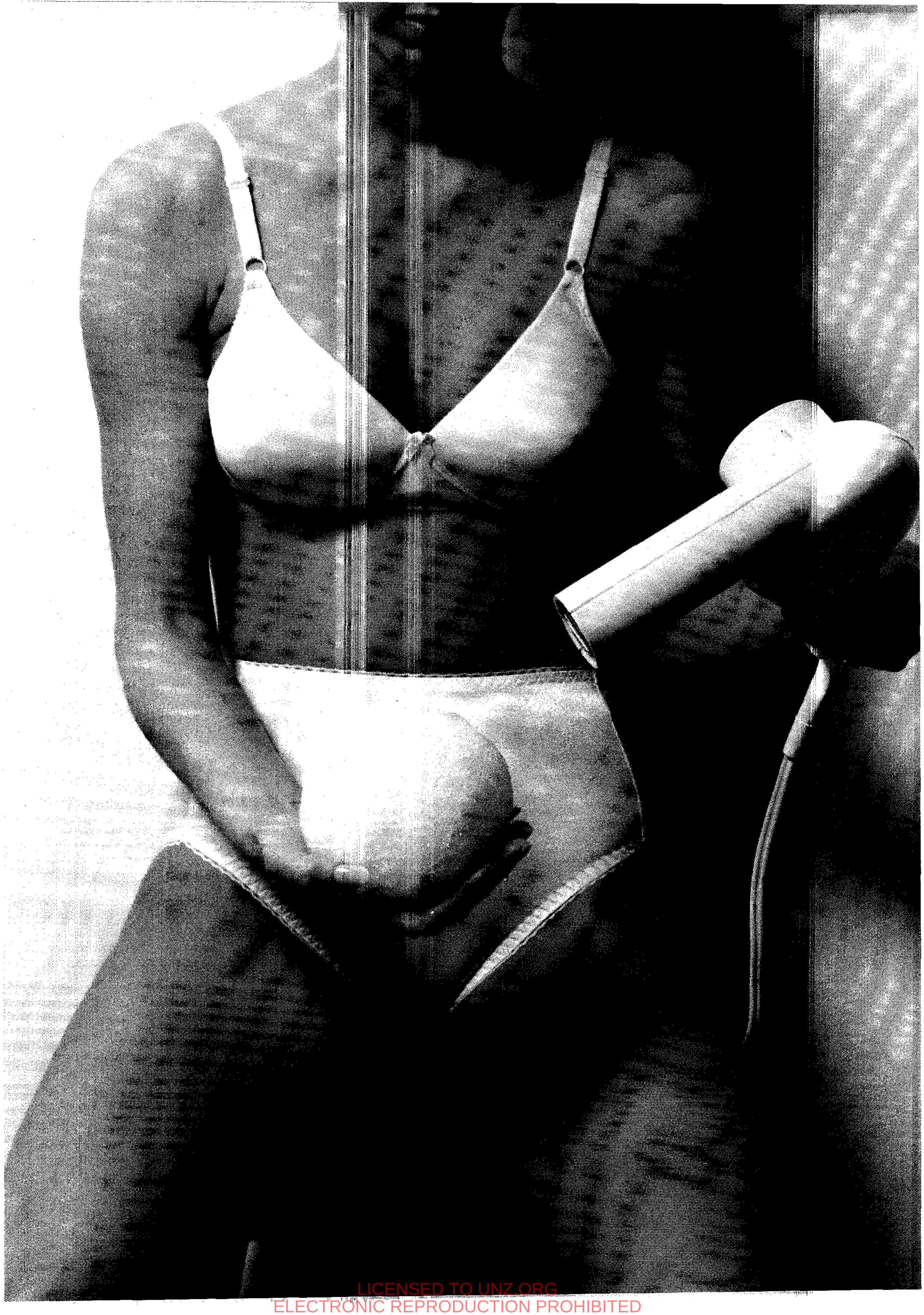
DETAILS **Universal Studios Hollywood, 818-622-3801 (day ticket is $41 for adults, $31 for kids ages 3 to 11); Universal City Hilton & Towers, 818-506-2500 (rooms start at $145); Sheraton Universal, 818-980-1212 (rooms start at $139).**

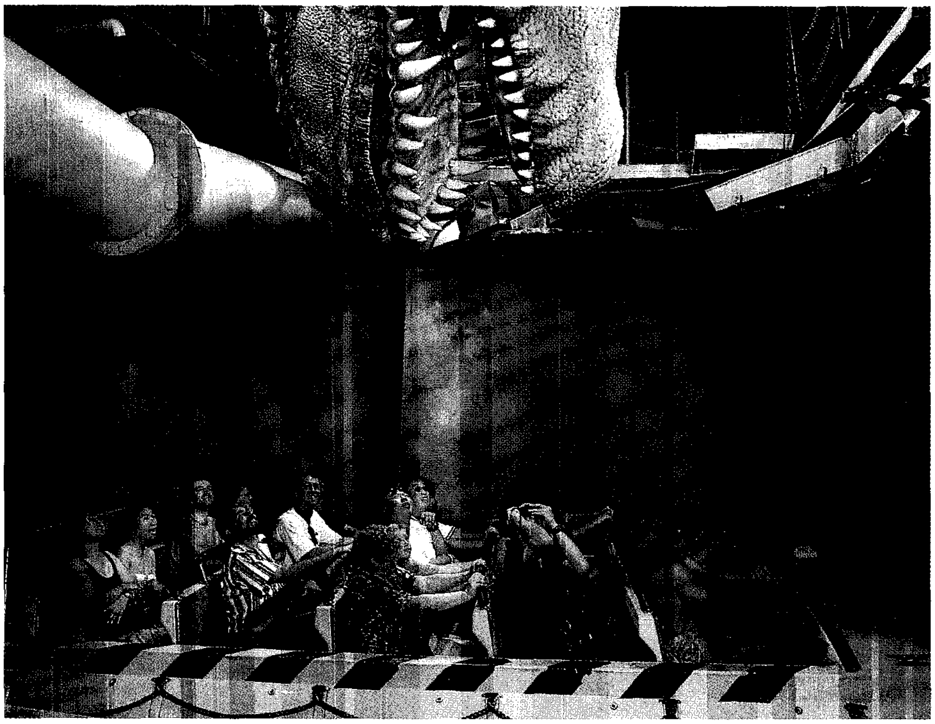
Mad About You

Unspoiled skiing in Vermont

42 Vermont skiers are hardy souls, and the hardiest are those who regularly ski the raw and barely groomed slopes of Mad River Glen (only a 30-minute drive from the Burlington airport). With plenty of natural snow, uncrowded (snowboard-free) slopes, and one of three surviving single chairlifts in North America, Mad River offers a retro experience to thrill even the most demanding skier. In 1995,

Photographed by Geof Kern





JURASSIC LARK It's nonstop fear and angst at Universal Studios Tour in L.A.

former owner Betsy Pratt sold Mad River to the skiing public—the one group she trusted to preserve its unspoiled charm—creating the only cooperatively owned and managed ski resort in America. (Shares cost $1,750 each and are available on a 35-month installment plan.) Off the slopes, stay at the cozy Inn at the Round Barn, three miles from the mountain, grab a burger at the Den, and stop by the Mad Mountain Tavern for a Magic Hat beer with the locals. TARA MANDY

DETAILS Mad River Glen, 802-496-3551 or www.madriverglen.com (full-day adult lift ticket is $36); the Inn at the Round Barn, 802-496-2276 (rooms start at $135); the Den, 802-496-8880.

Chill Out

Try Shelter Island when it snows

43 Shelter Island was once the anti-Hampton—quiet, windswept, and casual. Lately, alas, it has been bitten by the chicness bug and in summer months can get downright crowded. But winters are still glorious. Especially at the classic, rambling Ram's Head Inn, built in 1929. Ferries to Shelter Island run all year round, and the inn is open for the last three weekends in February. The tennis courts may be closed, but the desolate beauty of the island and the inn's gracious service, cozy rooms, and elegant food are all you'll need. On the way home, take the ferry to Greenport. The route along the North Fork is more picturesque than the South Fork's, and the wineries along the way are open to walk-in visitors year-round. (Hargrave Vineyard is a good bet, as is nearby Lenz Winery.) After all, there's no better way to wind up a winter weekend than sipping Cabernet at dusk. NANCY HASS

DETAILS Ram's Head Inn, 516-749-0811 (rooms start at $95 during the off-season); Hargrave Vineyard, 516-734-5111; Lenz Winery, 800-974-9899.

RETREAT NORTH Vermont's Mad River ski area.

Miami Nice

A private island spa just minutes from South Beach

44 In the time it takes to get to East Hampton in bad traffic, you can fly to Miami. But if the South Beach crowds make you crabby, seven and a half minutes away by ferry sits Fisher Island, home to the Fisher Island Club, where peacocks run wild, electric golf carts are the mode of transport, and the white-sand beaches are pristine. Apart from a nine-hole golf course, tennis, and three pools, the resort has sunny, French-country-style rooms and a full spa. Classes range from yoga and pilates to boxing; treadmills overlook the water; and the spa offers seven different facials. Opt for a therapeutic neuromuscular massage, and then, if you can't handle any more relaxation, there's no need to settle for one of the six restaurants on the island—South Beach and stylish eateries like Cameron Diaz's new Bambú are just a ferry and a short cab ride away. BETH LANDMAN KEIL

DETAILS Fisher Island Club, 305-535-6026 (rooms start at $315 off-season, $385 during high season); Bambú, 305-531-4800.

River's Edge

Lazy days in a funky Jamaican hideout

45 You'll be drifting on a bamboo raft as a barefoot guide points out nesting egrets and orange-flowering fire bushes along Jamaica's Great River. And that's just the ride from the airport. Getting there is half the fun at Lethe Estate, a secluded boutique hotel tucked halfway between Montego Bay and Negril. Unlike the big, impersonal all-inclusives, this 200-acre plantation is run in the tradition of an old-fashioned great house: no phones, no HBO, no crowded hot tubs—just lush gardens, scenic hiking trails, and four-poster beds. Lie by the freshwater pool or simply watch the river roll by from the porch. It's a quick shuttle ride to the beach, golfing, or an afternoon of shopping in Lethe Village. Darting hummingbirds join guests for

Photographs: top, Louis Psihoyos/Matrix; bottom, T. J. Greenwood.

meals under a ceiling of flowering thumbergia vines on the veranda. Count on home-style Jamaican cuisine (jerk chicken, ackee, and callaloo). WHITNEY WALKER

DETAILS Lethe Estate, 876-956-4920 (winter room rates start at $140).

Yule Britannia

Beyond the beach: A hipster holiday in London

46 Last Christmas, hipsters were taking off for Miami, where they would linger poolside at Ian Schrager's Delano hotel, towel to towel with Ingrid Casares and Barry Diller. This year, the holiday party has moved across the big pond. London is pulsating with the kind of manic, over-the-top energy that characterized Miami at its peak, and Schrager is already there to smooth the transition. His new St. Martins Lane is like the Delano with fewer models and more manners, and a cool bedside console that allows you to change your room color to suit your mood. It's walking distance from theaters and Trafalgar Square; and all December, St. Martins in the Fields, down the street from the hotel, offers a program of heavenly choral music. For those with more catholic tastes, the model-cum-concierge will direct you to one of the dozens of weekly parties that make London nightlife the most vibrant in the world. Or just color your room blue, order room service from Asia de Cuba, and spend the night taking in the bustle downstairs through your floor-to-ceiling glass windows. Uh . . . wasn't that Barry? MAER ROSHAN

DETAILS The St. Martins Lane, 011-44-207-300-55-00 (doubles start at $395); Asia de Cuba, 011-44-207-300-55-88.

In the Zone

A man, a plan, a weekend: Beat the crowds to Panama City

47 It's a mystery that Panama gets so few tourists, since it's only five hours nonstop from Newark. It has a rain forest, mountains, coral reefs, and unspoiled Pacific *and* Caribbean beaches. Almost everyone speaks English, prices are in U.S. dollars, hotels are a bargain, and taxis are plentiful and cheap. A long weekend in Panama City

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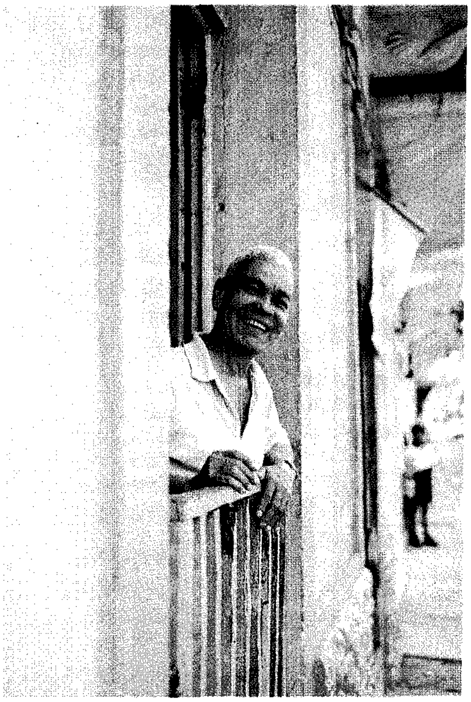
should include a stroll through the Casco Viejo, the old downtown area; fresh corvina (a local fish) in the Restaurante Mercado del Marisco on the second floor of the central fish market; and an afternoon at Panama La Vieja, the seventeenth-century ruins of the original capital. Cruise the canal in a launch from Gamboa or snorkel in the Caribbean, and wind up at the mossy ruins of Portobello, the port from which Spaniards sent gold back to the Old World. Restaurants are a treat, thanks to the local seafood and the town's ethnic diversity (there are Jamaicans, French, Arabs, Jews, and Asians). Try the grilled octopus at the friendly Restaurante Jimmy's. And stay at the august Hotel Caesar Park. Or, for an adventure, stay outside of town at the Canopy Tower, an amazing converted radar station above the rain forest. But go now: Architect Frank Gehry, who is married to a Panamanian, is already sketching out a new master plan for the Canal Zone, and the world could discover Panama any second now. DAVID D'ARCY

DETAILS Hotel Caesar Park, 800-228-3000 (rooms start at $109); Canopy Tower, 011-507-264-57-20 or www.canopytower.com (rooms start at $145); Restaurante Mercado del Marisco, 011-507-212-0071; Restaurante Jimmy's, 011-507-223-1523.



MERRY ISTHMUS Try a Panama City quickie.

Shop Smart

High-style scavenging at Woodbury Common

48

If diving through the racks at the Barneys Warehouse Sale is your sport of choice, a weekend spent at Woodbury Common Premium Outlets' 220 stores will feel like the shopping Olympics. Just an hour and a half north of the city, the center looks more like Colonial Williamsburg than like an Orange County mall. Anchors like Neiman Marcus Last Call satisfy urban dwellers' need for bulk purchasing, while the aesthetes can delve into the Prada outlet (don't be fooled: It's inexplicably called the Space store) as well as Versace, and Marc Jacobs, where the price tags are marked down 25 to 65 percent. Refuel at Stone Gate Bed & Breakfast, just two miles down the road, where proprietors Gillian and Robert Switala offer a bargain weekend rate for Woodbury visitors. Each room in the Victorian inn comes with a working fireplace and overlooks the foothills of the Catskills. SARAH BERNARD

DETAILS Stone Gate B&B, 914-928-2858 (doubles start at $125); Woodbury Common, 914-928-4000.

LOVE YURTS Winter camping and cross-country skiing in Maine, Siberian-style.

Yurts So Good

Cross-country skiing in the Maine woods

49

Too often, you plan a getaway only to find that everyone else had the same idea. But the Birches Resort in Rockwood, Maine, offers an experience guaranteed to one-up your friends. Sitting on an 11,000-acre Northwoods preserve, about a two-hour drive from the Bangor airport, the resort

Photographs: top, John Kernick; bottom, T. J. Greenwood.

has 30 miles of ski trails and a range of accommodations. But the adventurous skip the guest houses and stay in one of the hotel's three yurts, located a few miles from the main lodge. Tentlike structures made from skins draped over a lattice framework, yurts were developed by Siberian nomads, who use them for warm and portable shelter year-round. The yurts at the Birches are a modern variation made of heavy nylon canvas and come with a wooden floor, a woodstove, beds, and other amenities—perfect if you love the idea of winter camping but love comfort too. To that end, the Birches does the hard work for you: transporting your gear to the yurt (so you can take a leisurely ski out) and taking you back to the lodge for no-frills American country cuisine if you aren't up for cooking. JULIE MAUTNER

DETAILS **The Birches Resort, 800-825-9453 or www.birches.com (yurts hold up to six people and rent for $20 per person per night on weekdays, $22 on weekends and holidays).**

Swept Away

Post-hurricane pleasures in the Dominican Republic

50

It's a well-known if little-advertised fact that the Dominican Republic offers quick and easy, legally binding divorces—only a four-hour flight away. But New York divorcés who just shuttle in and out usually miss the southeast coast, which is an island paradise. Hurricane Georges hit hard in 1998, and resorts have suffered lower-than-normal occupancy ever since, so tourists can take advantage of special rates and brand-new fixtures. A half-hour drive from Sammy Sosa's hometown of San Pedro de Macoris, the massive 7,000-acre Casa de Campo resort offers a 135-horse stable for riding and polo, snorkeling, tennis, skeet-shooting, and the fearsome seaside golf course Teeth of the Dog (recently ranked twenty-eighth in the world by *Golf* magazine). Set on a rocky coast, Casa de Campo has only a man-made beach, but the resort town of Punta Cana, 90 minutes away, is a beach bum's dream. Stay there in one of the well-appointed bungalows at the new Sol Meliá Caribe resort, and dine on fresh fruit and seafood at its open-air restaurant by the sea. LOGAN HILL

DETAILS **Casa de Campo Resort, 800-877-3643 or www.casadecampo.cc (doubles start at $225); Sol Meliá Resorts, 800-336-3542 or www.solmelia.es (doubles start at $360, $470 from December 21 to January 2).**

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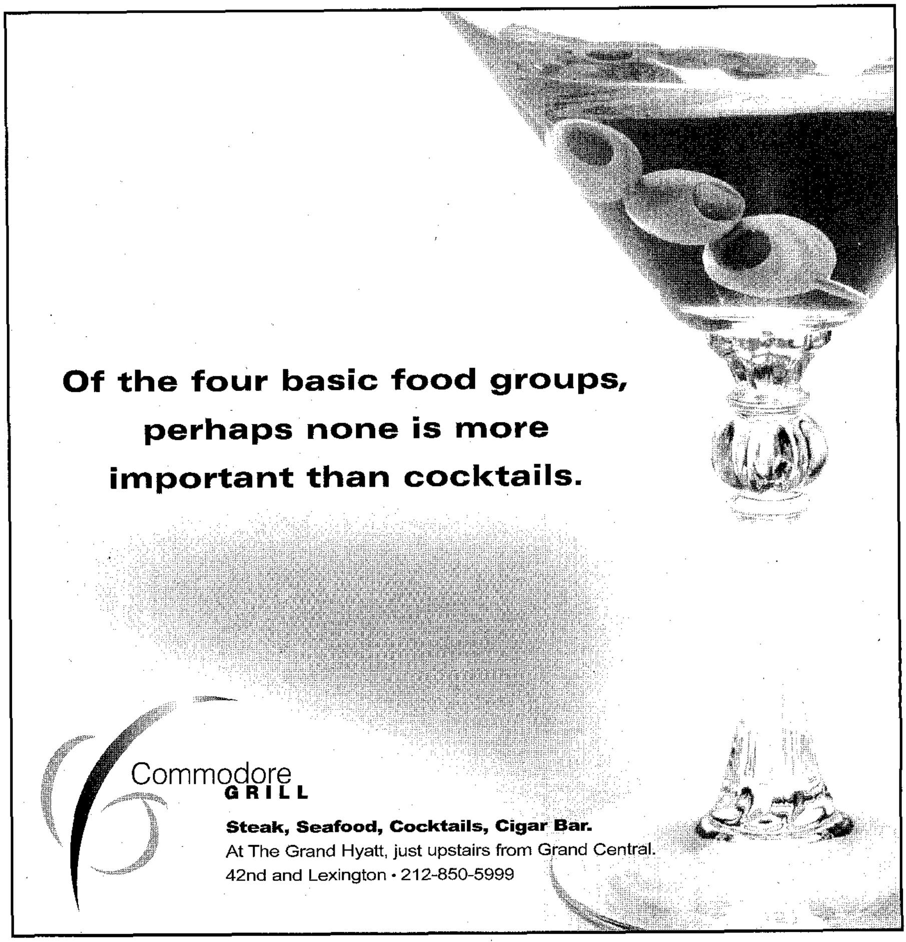
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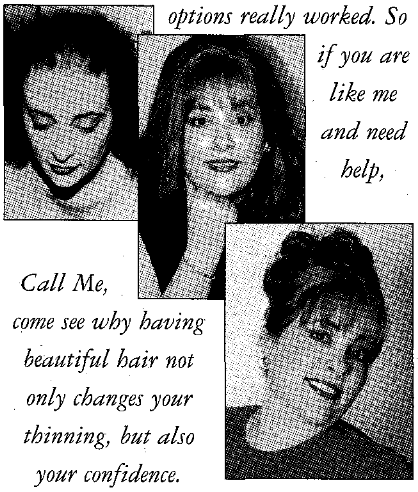

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Treasure Island

A Florida hideaway invites the public in

51 Florida has its share of obscure hideaways, but one—Useppa Island—is so little known, even some state residents have never heard of it. Located off Florida's southwest coast, this tiny island is remarkably peaceful and quiet—there are only two cars. Just a handful of people live there full-time; the rest of the quaint white clapboard houses belong to "club members" who sail over by yacht for short stays. The island's owners recently opened it to the public for the first time in decades, turning one 1912 residence into the charming Collier Inn. There are seven sunny, antique-filled rooms, and the creative American menu is filled with fresh fish and produce. The "pink promenade" (made of local sand and shells and paved in 1903) meanders past a feast of foliage, including night-blooming flowers and the tangled trunks of banyan trees. There's swimming, kayaking, croquet, tennis, and fishing. There's also a museum where you'll learn about Useppa's role as a staging area for the Bay of Pigs invasion. Hey, we told you it was top secret. RONA GINDIN

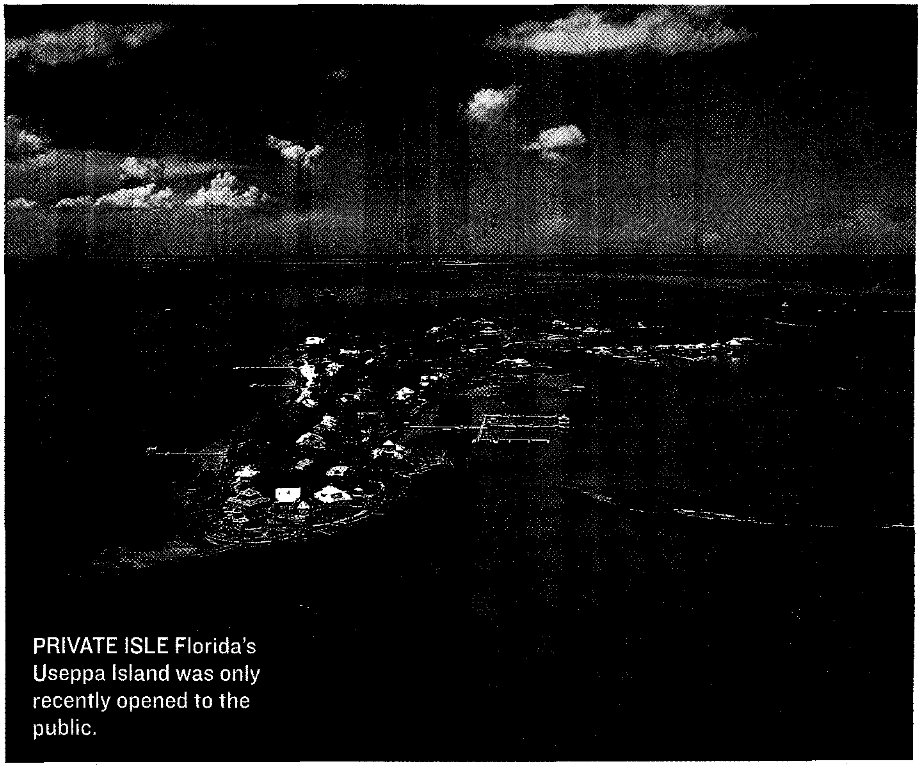
DETAILS Useppa Island, 941-283-1061 or www.useppa.com (doubles start at $175 in winter, $135 in summer).

Dessert Storm

Enlist in the Culinary Institute's cooking boot camp

52 If your knife skills are rusty and your sauces are scorched, take a long weekend and report for duty at Culinary Boot Camp, an intensive five-day program at the Culinary Institute of America in Hyde Park, New York. Boot Camp I ("Basic Training") includes lectures, tastings, and meals in all four student-run restaurants, plus plenty of hands-on kitchen work. (There is also Boot Camp II, "Advanced Training," with extra classes in Asian and Italian cuisines.) The campus sits on 150 wooded acres in the Hudson River Valley, but housing is not included. So stay just up the road at the classic Colonial Beekman Arms in Rhinebeck, one of the oldest inns in America, where the award-winning American restaurant is run by CIA grad Larry Forgione. JULIE MAUTNER

DETAILS Culinary Institute of America, 914-452-2230 or www.ciachef.edu (Boot Camp I is $1,750 per person, Boot Camp II $1,950); Beekman Arms, 914-876-7077 or www.beekmanarms.com (rooms start at $95).



PRIVATE ISLE Florida's Useppa Island was only recently opened to the public.

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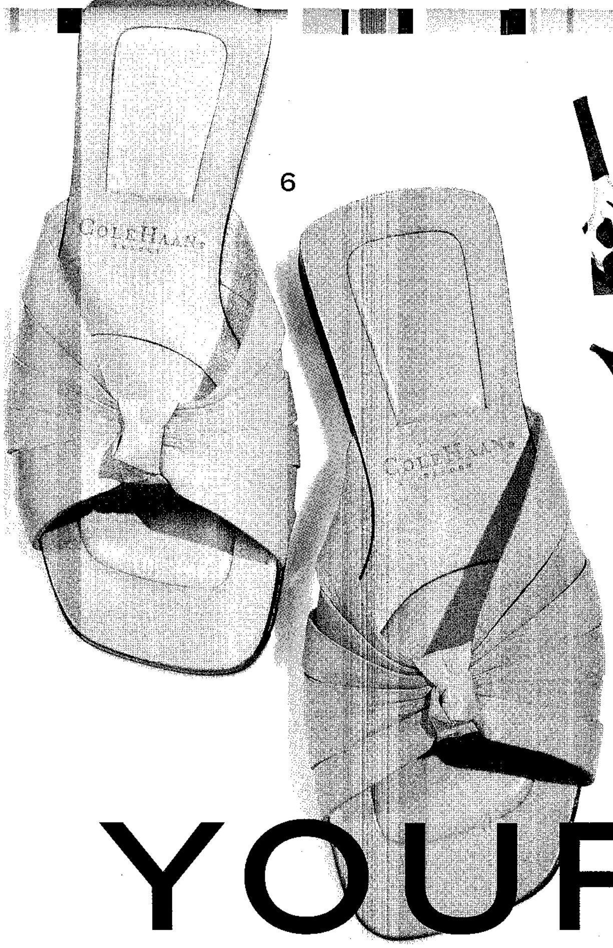
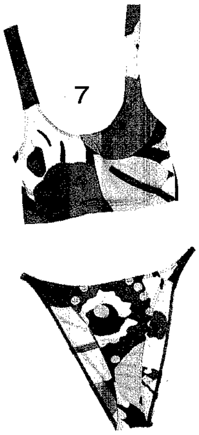
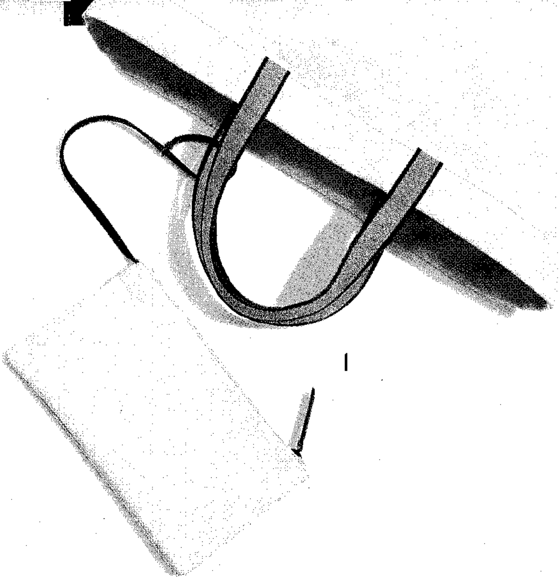
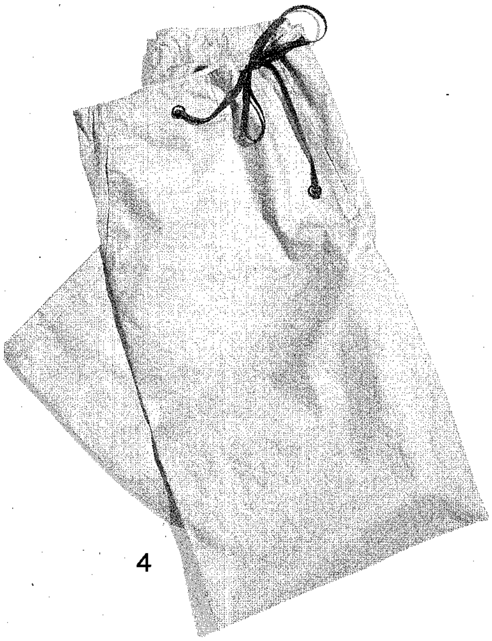


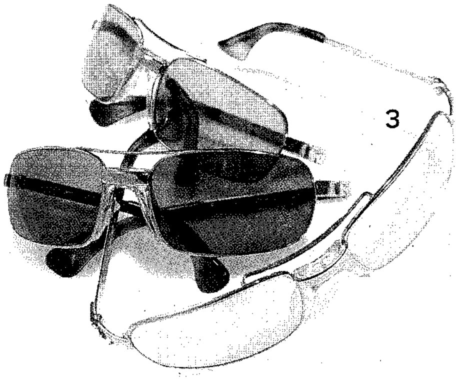




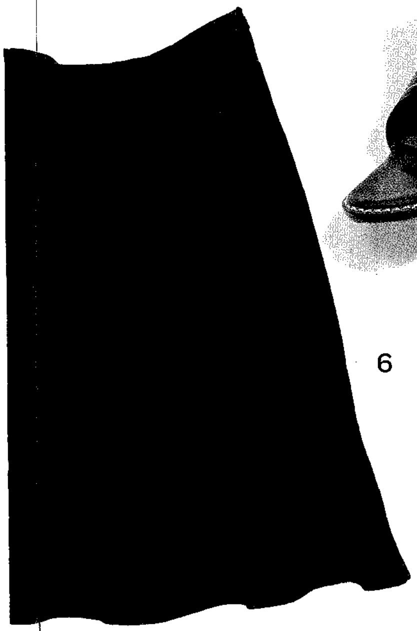
52 WEEKENDS

YOUR LUCKY Beach





When heading for the sun and sand, remember: You'll be spending most of your waking hours in a swimsuit. For maximum versatility, pack zippy mix-and-match separates—drawstring pants, wear-everywhere slides, and a chunky turtleneck—to take the bikini off the beach and work alone when the sun goes down. At happy hour, slip into your slinkiest printed dress and shake the sand out of that salty sweater. CREDITS **1. Tote by MaxMara, $290 at MaxMara (813 Madison Avenue, at 68th Street). 2. Cotton sweater by J. Crew, $78 at J. Crew stores. 3. Sunglasses by Ralph Lauren, $220 at Polo Sport Ralph Lauren (888 Madison Avenue, at 72nd Street). 4. Pants by A|X Armani Exchange, $88 at A|X Armani Exchange stores. 5. Silk dress by Tibi, $270 at Saks Fifth Avenue. 6. Slides by Cole Haan, $155 at Bloomingdale's and Cole Haan stores. 7. Swimsuit by Chanel, $555 at Chanel (15 East 57th Street).**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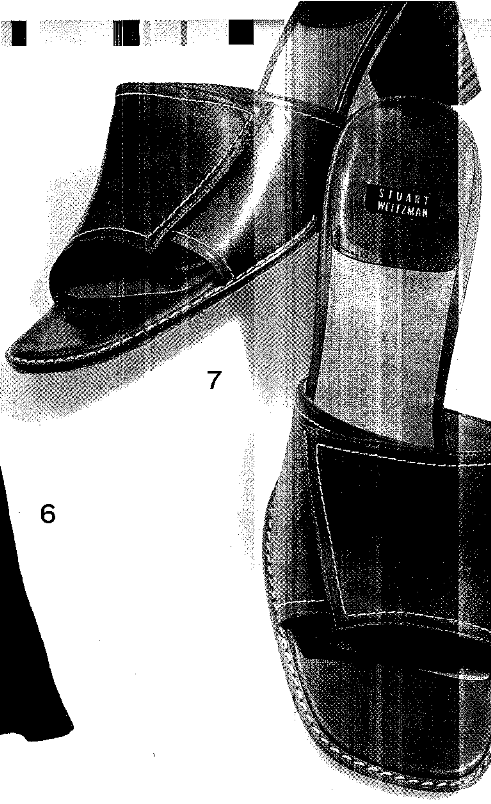

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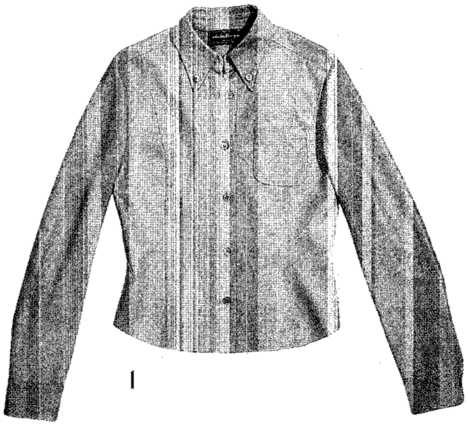
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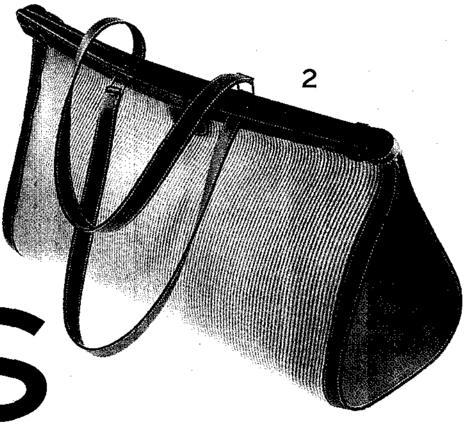
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NUMBERS

Lose the heavy baggage. All you need to hit the sand or the sidewalk in style are seven easy pieces. By Shyama Patel

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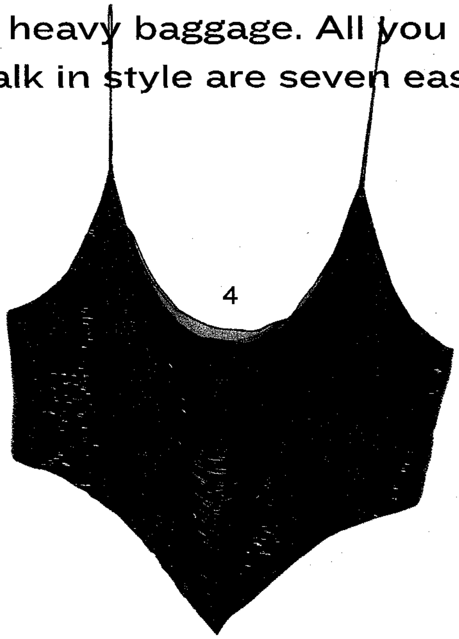
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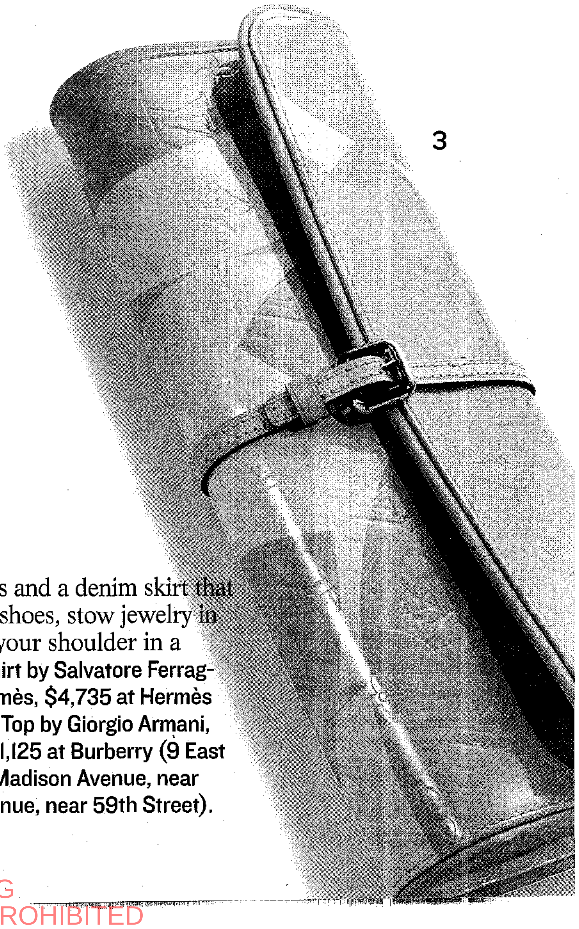
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City

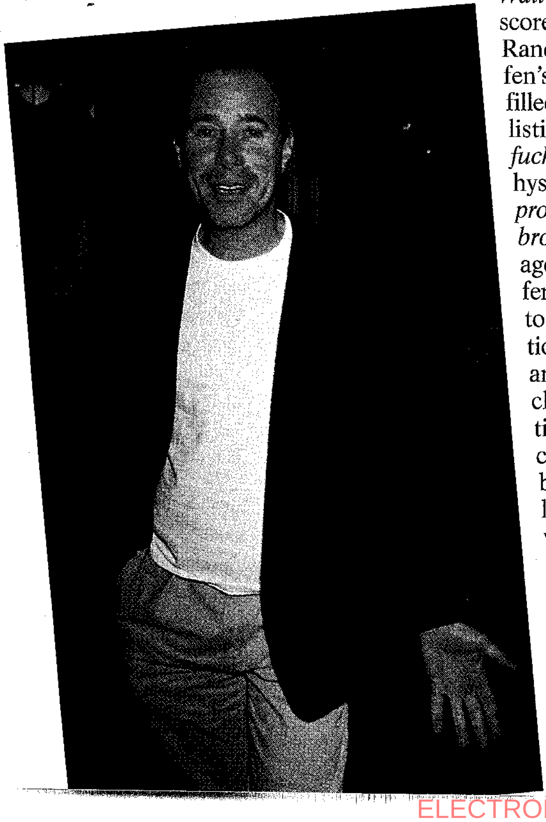
Pared-down urban sophistication requires little more than a couple of snazzy tops and a denim skirt that does them justice. Round it out with an all-season trench and sleek, comfortable shoes, stow jewelry in a swank clutch that does double duty for an evening out, and toss the lot over your shoulder in a carryall so chic it just might get your hotel room upgraded. **CREDITS** 1. Leather shirt by Salvatore Ferragamo, $875 at Salvatore Ferragamo (661 Fifth Avenue, near 52nd Street). 2. Bag by Hermès, $4,735 at Hermès (11 East 57th Street). 3. Clutch by Louis Vuitton, $650 at select Louis Vuitton stores. 4. Top by Giorgio Armani, $5,150 at Giorgio Armani (760 Madison Avenue, at 65th Street). 5. Coat by Burberry, $1,125 at Burberry (9 East 57th Street). 6. Skirt by Moschino Jeans, $140 at Bloomingdale's and Moschino (803 Madison Avenue, near 67th Street). 7. Mules by Stuart Weitzman, $170 at Stuart Weitzman (625 Madison Avenue, near 59th Street).

Photographed by Spencer Jones

In Tom King, David Geffen thought he'd found the perfect biographer: a young, openly gay rising star at the *Wall Street Journal* who promised him a "fair and accurate" book. But after he got a peek at *The Operator,* which hits stores this week, Geffen began complaining that he'd made a deal with the devil. By Lisa DePaulo

Whose Life Is It

IT WAS PERFECT, REALLY, THAT DAVID GEFFEN CHOSE Halloween as the day to pull the plug on Tom King. His biographer was putting on his costume for the night—King was going as, of all things, Abraham Lincoln—when the phone rang in his home in the Hollywood Hills. With his fake black beard half glued on and two woman friends waiting (one was going as Hillary, the other as Jackie O., natch), King listened to a familiar voice lashing out at him on the telephone. *Tom, it's over.*



For the previous fifteen months, from the time the *Wall Street Journal* reporter had scored a much-hyped deal with Random House to write Geffen's biography, life had been filled with high drama. The ballistic phone calls. *What the fuck are you doing, Tom?* The hysterical requests. *You promised you wouldn't call my brother, Tom.* The double-agent interviews (even Geffen's enemies were reporting to him on King's line of questioning, some providing tapes and faxes). Geffen had declared, *Tom, it's over!* several times since his surprising decision to cooperate with his biographer. But on Halloween 1997, King knew it was for real.

"He wasn't yelling that day, for one thing," recalls King, a soft-spoken 35-year-old whose manner is still much more Cedar Rapids, Iowa, where he began, than Hollywood, where he ended up. "In fact, he sounded kind of rational. He was saying, you know, 'Why should I cooperate with a book that may offend me?' "

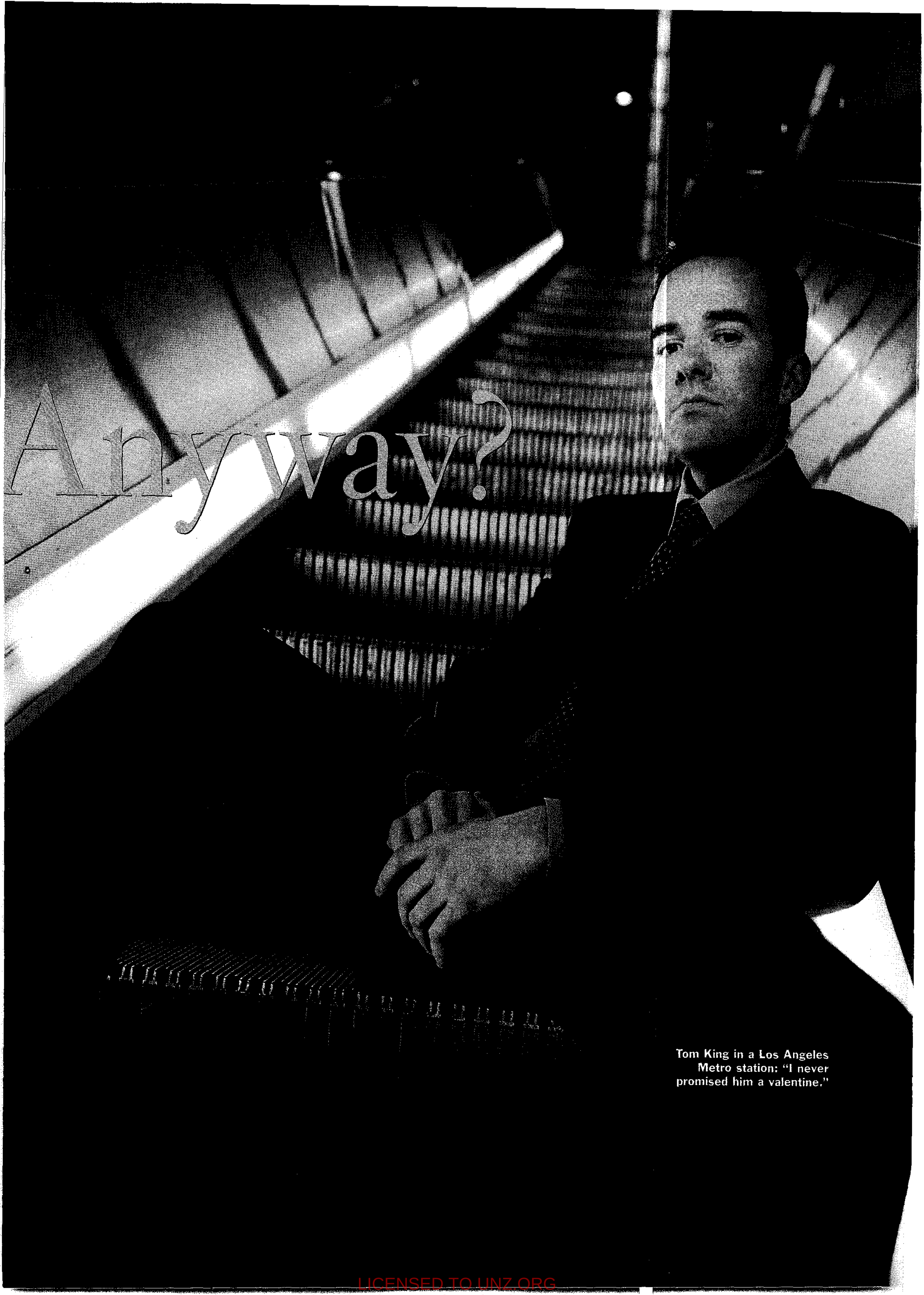
This week, as King's book, *The Operator: David Geffen Builds, Buys, and Sells the New Hollywood,* finally hits bookstores, Geffen is beyond offended. He's furious, with King "and with himself," says Terry Press, his right-hand person at DreamWorks. Splashy excerpts in the *Wall Street Journal* and *People* have done little to improve his mood. The way Geffen—one of the most feared and powerful men in Hollywood—sees it, Tom King seduced him, wooed him with "promises and lies," then went about blithely assassinating his character in 688 pages.

King sees it differently, depicting Geffen (as he does in the book) as an insecure control freak who sought to manipulate every aspect of his public image and blew up when he discovered that he couldn't. But the contretemps between Geffen and King goes beyond the usual journalist-screws-subject story. At a time when powerful subjects routinely quash books before they are even written, King won Geffen over by convincing the mogul that his cooperation would ensure a "fair and accurate" portrait of his life. Is his largely unflattering portrayal a betrayal of their deal? Or is it simply good journalism?

CONTROVERSY OVER *THE OPERATOR* HAS BEEN FUELED BY the fact that very few people have read it. Random House circulated only a handful of galleys and didn't send out review copies until the last minute, though photocopied manuscripts have been circulating throughout Hollywood. While King's book is a meticulously reported and often fascinating account of Geffen's Zelig-like presence in American pop culture, a bodice-ripper it isn't. King seems to hold back intentionally when it comes to anything intimate, including Geffen's much-speculated-about

Photographed by Andrew Macpherson

Anyway?



Tom King in a Los Angeles Metro station: "I never promised him a valentine."

sex life. (Geffen's comment about his relationship with Cher—"I fucked her countless times"—is, alas, as detailed as it gets.) King is more focused on the melodramas of his business dealings, especially an ongoing pattern in Geffen's life of forging powerful relationships, then sabotaging them, or at the very least getting supremely pissed at his closest friends.

King has Geffen operating as early as Chapter 2, but only because Chapter 1 focuses on his parents: a domineering mother (who makes her living selling bras) and a "henpecked" father whom Geffen despises. His mother, Batya, who worships the son she called King David, suffers a nervous breakdown, and the school nurse diagnoses David as having an "emotional problem." Still in elementary school, Geffen commits mail fraud by joining the CBS Record Club approximately 50 times, filling out membership forms under different names. By high school, he's bribing his teacher with Broadway-show tickets.

To King, Geffen's childhood dramas are a blueprint for his career, which begins when Geffen lies his way into a mailroom job at William Morris. The book details how Geffen's uncanny eye for talent launches the career of everyone from the Eagles and Jackson Browne to Tom Cruise and Guns N' Roses, and finally results in enormous stakes in movies, music and Broadway.

“There’s a magic about him that’s irresis

Along the way, Geffen shares a bed with Marlo Thomas, a house with Joni Mitchell, and a hot tub with Cher and John Lennon. In one memorable scene, he brings his professional-diver boyfriend to the Oval Office, to advise President Clinton on how to spin the press.

King also goes into great detail about Geffen's colorful feuds and battles—with Steve Ross, Ahmet Ertegun, Mike Ovitz, Michael Eisner, Don Henley, Phil Spector, Donna Summer, Clive Davis, Neil Young, Madonna, Sandy Gallin, Barry Diller, and countless others. At one point, he recounts an incident in which Geffen picked a tactical fight with Warner music legend Mo Ostin—to ensure that Ostin would be safely out of the way when a deal was struck—by inviting Ostin's wife, Evelyn, to the Ivy and coolly informing her over lunch that her husband didn't love her.

But even Ostin came back into the fold. He now works for Geffen at DreamWorks. "That's what's so fascinating," says King. "One moment he repels people, and the next moment he draws them in. There's a magic about this guy that's irresistible," King says. "I found it seductive, too."

King says that during the course of nearly 300 interviews, he found that "even those people who call themselves David's closest friends would at some point look at me and say, 'I guess I should tell you about the time David and I didn't speak.' Everybody had a story like that." Even Tom King.

In and out: Geffen on the town with Bette Midler, Ahmet Ertegun, and his then-girlfriend, Cher.

IN THE BEGINNING, THE GEFFEN-KING partnership seemed, in true Hollywood fashion, to be the start of a beautiful relationship. King, then a 32-year-old reporter who'd worked his way up from the "monitor desk" (the equivalent of the mail room) at the *Wall Street Journal,* had a $700,000 advance to immerse himself in an object of his own obsession. "I'd been intrigued by Geffen and his life and his career for a long time," says King. "And being a gay man myself, I knew him from that perspective, too. He was certainly one of the most, if not *the* most, famous gay men in America."

King grew up in Cedar Rapids, Iowa, where the local Quaker Oats plant made the whole town smell like cereal. His parents both worked as public-school teachers. He remembers spending fourth-grade recess writing scripts for *Love, American Style.* At the same age Geffen was scamming CBS Records, Tom was staging plays in his basement and saving up his paper-route money to see *A Chorus Line* on Broadway.

In 1986, after graduating from the University of Iowa with a journalism degree, he landed an entry-level job at the *Wall Street Journal.* His debut page-one story was a first-person account of performing as an extra in a production of *Sleeping Beauty.* His parents still have the printing plate for that story hung up in their house. He quickly made a name for himself at the *Journal,* which put him on the entertainment beat and transferred him to Los Angeles in 1991.

It was almost a year later when he first encountered David Geffen at a party in Los Angeles. "You know, one of these parties," says King, "that are mobbed by the middle-aged—it's *charitable* to call them that—but the middle-aged moguls and the pretty mailroom boys who want to be producers."

Not long after, King called Geffen on a story, and the mogul ended up becoming, as he had for many journalists, an invaluable source. But it wasn't until early 1996 that the reporter entertained the notion of actually writing a book on the guy. "Ugh," Geffen groaned when King ran the idea by him, "I don't want *anybody* writing a book about me," abruptly ending the conversation.

Over the years, Geffen had not only fended off other prospective biographers but also managed to get books killed, including a memoir by a former boyfriend and Steven Gaines's bio on his pal Calvin Klein. In 1989, while still in the closet (sort of), Geffen even got Random House to excise several passages from Fredric Dannen's *Hit Men* that implied he was gay.

King refused to give up. In the spring of 1996, he set up a meeting with Geffen at his Malibu home to try sell him on the idea. "I told him I envisioned a serious book marketed by a first-rate publisher," remembers King. This time, Geffen was intrigued. His

Photograph, previous spread: Smeal/Galella. This spread left to right, Peter C. Borsari; Reuters/Archive Photos

friends say that two things about the young writer appealed to him: that King was gay and that he worked for the *Wall Street Journal*. "I figured he understood, he was gay," he told a friend. Geffen also came to think that if Tom King wrote a book on him, maybe there wouldn't be another one.

King argues that at some level, Geffen wanted to see himself immortalized in print. "I really think," says King, "he had been sitting in his house in Malibu for many years waiting for the right person to knock on the door and say, 'Let me write your life story.' " Actually, King adds, Geffen was waiting for Pulitzer Prize–winning Lyndon Johnson biographer Robert Caro. "But Bob Caro never came. And I did."

GEFFEN'S WELL-KNOWN PROPENSITY FOR killing books would have scared off most publishers. But King had secured more than Geffen's promise of cooperation: He had Geffen's agreement in writing. In a three-page letter he addressed to Tom King on June 25, 1996, exactly a month before the book was sold, Geffen spelled out "the basic terms and conditions of our agreement." It's a remarkable letter, in which Geffen virtually pledges a kind of unilateral disarmament. He vows "to make myself available to you for at least four hours of interviews . . . [to] provide you with a list of persons, including family members, business associates, friends and acquaintances . . . [and] make available to you certain business documents and personal effects including photographs.

"While I cannot dictate that others speak to you, I agree in general to encourage them to do so, [and] will make no efforts to discourage anyone from speaking to you. . . . In essence, I am allowing it to be written without presenting any of the obstacles I have at my disposal." In return, Geffen insisted that King allow him to read the manuscript before galley proofs.

With letter in hand, King went about selling his book. The proposal went up for auction on July 25, 1996, and eleven publishers battled over it. That day, King signed a deal with Random House, where he would be edited by Ann Godoff, now the publishing house's president. Godoff confirms that Geffen's cooperation was essential. "We were brought a package that indicated he was going to cooperate. Without that, I don't know that I would have been as enamored of the project."

AFTER THE AUCTION, KING CALLED HIS SUBject with the good news. Geffen immediately asked him how much he would be paid. "I said, 'David, I'm from Iowa, we don't talk about those kinds of things.' But he basically beat it out of me."

Geffen wasn't impressed. As King later learned, he "wondered if I could have gotten a million dollars. Or if *another* writer would have been able to get a million dollars. It was all about his ego and measuring his own worth—how much a book on him was worth."

For the first few months, Geffen called "constantly," recalls King. "I mean, *all the time.* And David gets up a lot earlier than I do, so a lot of times it was a wake-up call." Without even "Hi, it's David," he'd "just start in, brainstorming names of people who he thought would be good to interview. One day, I knew he had his address book out and was just going page by page, because he gave me about 50 names in alphabetical order." He even authorized his childhood psychiatrist to talk.

Geffen's green light was crucial in getting people to cooperate. Whether it was Cher, Tom Cruise, or Geffen's cousin in St. Louis, it was always the same drill: They'd check with David first, then call back, astounded that he told them that they could actually talk.

GEFFEN'S FIRST "REAL FREAK-out" on King was the day he called his biographer as King was headed to Encino to interview Geffen's estranged older brother, Mitchell, a retired attorney. King told him where he was headed, as he usually did. *Tom, you can't interview my brother! You agreed not to interview my brother!* (King says he never agreed to that.) And finally, *We can call this whole thing off right now.*

But the next day, it was like nothing had happened. Same wake-up call, no mention of brother Mitchell—who, in fact, had spilled his guts. But by then, Geffen's calls were becoming less helpful and "more like fishing expeditions," says King. "He was really calling me to find out what people had said in the interviews that I'd conducted since his last phone call."

e," King says. "I found it seductive, too."

Power posse: Geffen with Bill Gates and his DreamWorks partner Steven Spielberg.

Things were getting testy. Once, King returned from an interview to hear the phone ringing—it was Geffen, furious about a question he'd just found out had been asked. "It blew my mind," says King, "that someone could have already downloaded the entire contents of my interview before I even got home."

This went on for fifteen months, through 200 interviews, until the final, eerily calm call on Halloween. King remembers feeling two things as he stood there in his Honest Abe outfit. The first was disappointment over the questions he'd never be able to ask Geffen. The second was relief.

GEFFEN WAS RELIEVED, TOO. THE FINAL BREAK between the two men was spurred by a number of things, including a secretly recorded tape of an interview that one of King's sources helpfully forwarded to Geffen. But what really put him over the edge was the dinner parties. As an associate of Geffen's describes it, "Tom did a really stupid thing. He went to these gay dinner parties in New York and basically announced that David wasn't going to like the book. Of course it got back to David. That whole queeny dinner thing in New York, to think that Tom could talk to any gay businessperson and that they would not know David, was very shortsighted.”

After Halloween 1997, Geffen barely spoke to Tom King again, but he didn’t prevent King from doing another 100 interviews over the next eighteen months. His secretary, Priscila, continued to cheerfully supply Tom with phone numbers. “He made an agreement,” says Terry Press. “Unlike what you read in the book, David is a man of his word.”

A YEAR AFTER THEIR SPLIT, AT A party honoring Ertegun, King tried to break the impasse at the cocktail hour, asking Geffen if they could start speaking again. Geffen reamed him out. “You will get nothing from me!” Geffen shouted at him. “I’ve seen the letters you’ve written to people. You’re looking for every feud I’ve ever had!” King tried a few more times. When he came up with the title, he faxed him with the news. When Random House began distributing fifteen of the early manuscript pages last May, King thought it wise to send Geffen a copy. “I figured someone who got it would fax it to him, anyway.”

Party patrol: Geffen with Carrie Donovan, Calvin Klein, and Fran Lebowitz.

By then, Geffen had moved into the fabled Jack Warner house, to which King had never been invited. King got Geffen on the phone. “I said, ‘Where should I send it?’ And he shouted out to his secretary, ‘What’s the address here?’ I was, like, okay, you paid $47.5 million and you don’t know the *address?*” In any event, Geffen seemed “delighted” that he would finally see some of the book.

After reading the fifteen pages, Geffen called King and told him there were two things he wanted to correct (both dealing with the specifics of Cher’s cars). King took this as a positive sign. “Oh, by the way,” Geffen added, “Your book’s not very good.” “Well, the president of Random House disagrees,” King replied.

IN EARLY OCTOBER, KING HAD THE LONG-awaited manuscript delivered in a box to Geffen’s home. He heard nothing for three weeks, so he faxed him a note, telling him he had about another week or so to bring any factual errors to King’s attention. On the day of Geffen’s deadline, October 29, 1999, the fax at King’s house churned out a one-paragraph letter.

Dear Tom,

Your long and tedious book is absolutely riddled with factual misstatements and unwarranted editorial comments. Listing them all would take far more time than I am prepared to devote to the matter. Let’s just leave it that much of the book is fiction.

Very truly yours,
David Geffen

“When I first heard he was unhappy with the book, I wasn’t sure I should believe it,” King says. “He’s such a Machiavellian character, I wasn’t entirely certain he wasn’t putting on an act.”

Geffen’s friends insist it is no act and claim he has gotten increasingly depressed as the buzz around the book intensifies. On good days, he refers to King as Kitty Kelley. On bad days, he’s taken to quoting Rudyard Kipling’s “If,” the poem his mother, Batya, framed and hung over his bed in Brooklyn: “If you can bear to hear the truth you’ve spoken, twisted by knaves to make a trap for fools . . . you’ll be a man, my son.”

It is one irony of the battle that King’s homosexuality, which was originally a selling point to Geffen, is now being used as a weapon against him. One of his close friends reports that “people like Calvin Klein called up David and said that was his big mistake—letting a queen write the book.” Geffen himself complained to friends that he ended up with Woogie as his biographer, referring to the Chris Elliott character in *There’s Something About Mary,* who pretends to be Ben Stiller’s friend but ends up trying to steal his woman. “This is a guy who tried to meet every guy that I’ve ever fucked!” Geffen told one pal.

BUT GEFFEN’S FRIENDS SAY THAT IN THE END, he is less outraged by revelations of his conquests than he is about his depiction as an unscrupulous businessperson. He has told friends that when he read the manuscript he became physically ill, and the book became an issue during his frequent visits to his shrink. He also began apologizing to all the people he was quoted saying terrible things about. He called David Crosby to apologize for calling him a drug-addled loser. He wanted Steve Ross’s widow, Courtney, to know it wasn’t true that he said bad things about Steve while he was dying. But his first call was to Ahmet Ertegun, who complained to King that Geffen had spread rumors that he was an anti-Semite. Sources say Ertegun denied making the statements until Geffen pointed out that King probably taped the interview. “I never thought he was an anti-Semite!” Geffen later fumed. “I think he’s a *prick.* It’s a very different thing.”

EVEN AS HE PRIVATELY RANTS OVER KING’S “BEtrayal,” Geffen has steadfastly declined to comment publicly on the book, telling friends he refuses to give it any more attention. Behind the scenes, however, he and his team have mounted an impressive effort to discredit it. A few weeks ago he called Time Inc. editor-in-chief Norman Pearlstine, who had hired Tom King at the *Journal,* and lobbied him to kill the *People* excerpt. Geffen also had a phone conversation with *Journal* entertainment reporter Laura Landro. “What I told her,” Geffen has bragged, “is what a dishonest scumbag I think Tom King is.”

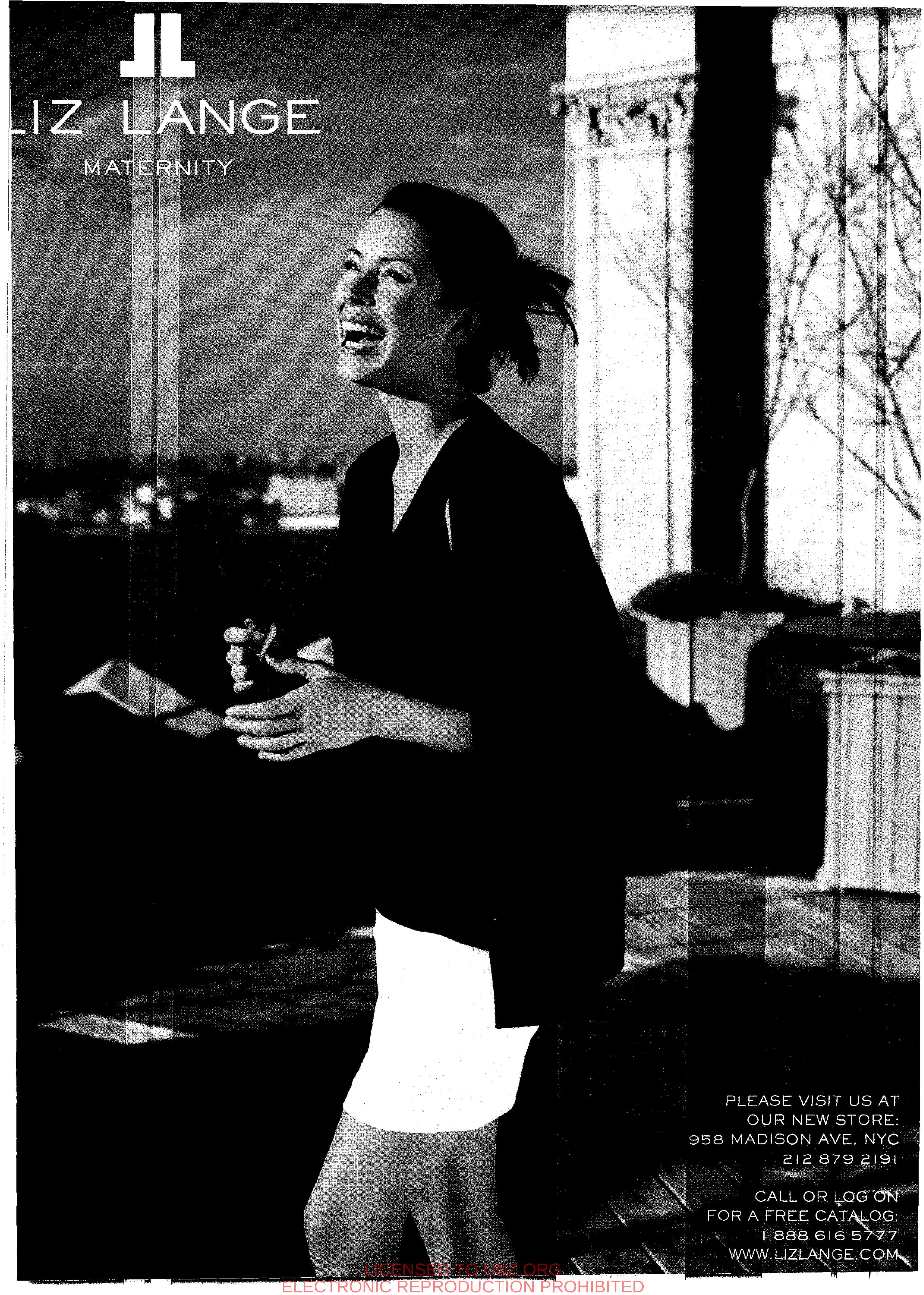
King isn’t buying all the drama. “I wouldn’t be surprised if David secretly *wants* the book out there,” he says. “I really think that as angry as he reportedly is, his face is gonna be on a billboard on Sunset, and everybody, hopefully, is gonna be talking about it.” (“David doesn’t need a billboard on Sunset,” counters his spokesperson, Press. “He was in an American Express ad, you know what I’m saying?”)

Still, sources claim that representatives of DreamWorks have called various networks, trying to persuade them not to give airtime to the biographer. Typically, Geffen has vowed that King will come to regret his betrayal. At the very least, he has told friends, King will never write another book in this town again.

That might be wishful thinking. Last week, before a single book appeared in stores, *The Operator* had already climbed to No. 20 on the Amazon list.

King, who sets out on his book tour this week, is back to work at the *Journal,* writing a weekly column about Hollywood. So far, being Geffen’s No. 1 enemy hasn’t hindered his job. “If anything, I get my calls returned faster,” he says. “At the end of the day,” says one of King’s colleagues, “Who cares what David Geffen thinks of him? He’s a reporter at the *Wall Street Journal.* What’s the worst thing that could happen to Tom? He won’t get a contract at DreamWorks?” ■

Photograph by Ron Galella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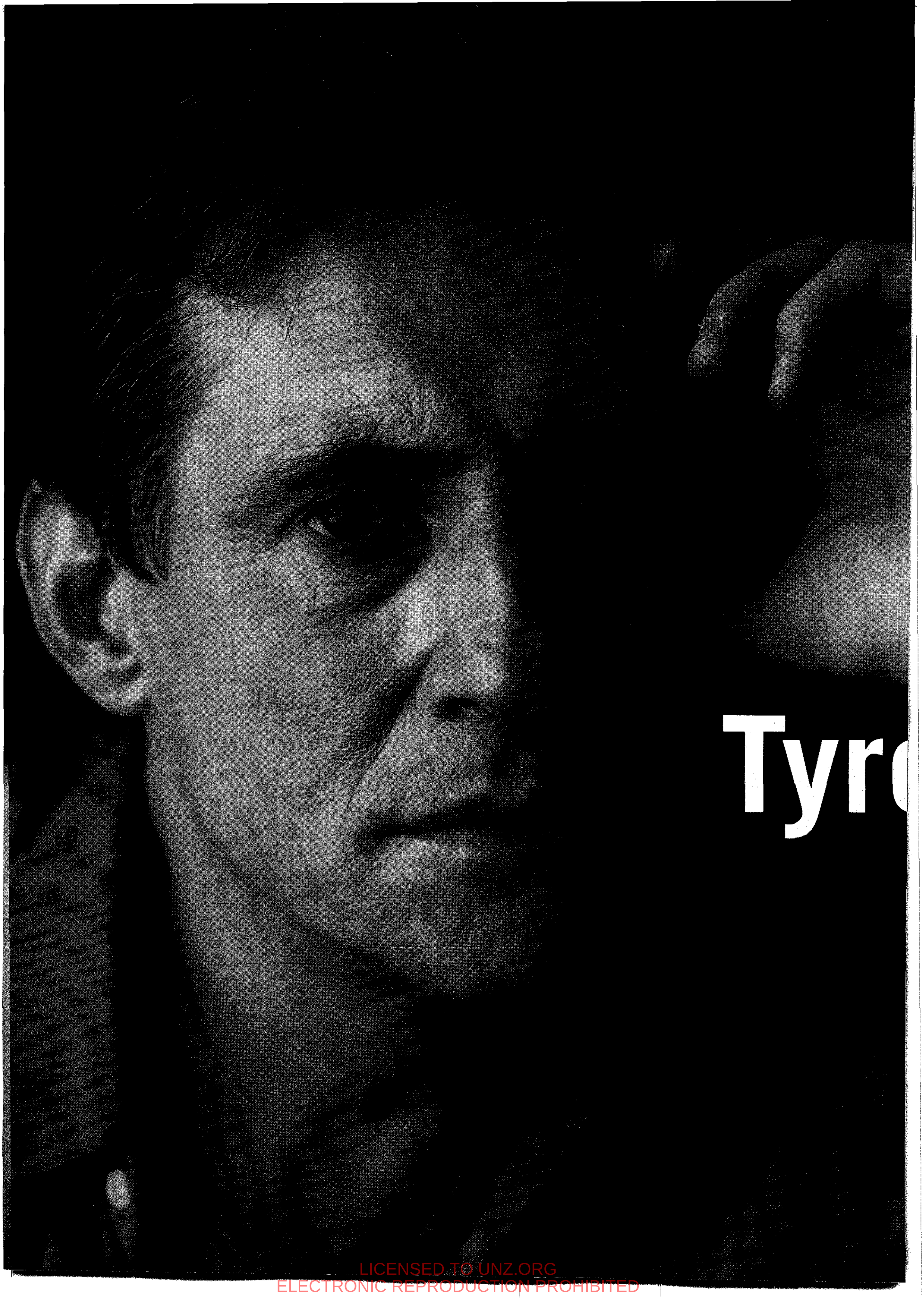


Tyr

e's Power

In 1973, Jason Robards played James Tyrone in *A Moon for the Misbegotten,* reviving both the star and Broadway. Can this monster f a role do the same for **Gabriel Byrne**?

By Jennifer Senior

AS A RULE, GABRIEL BYRNE outclasses the films he does. He's been in some disappointing doozers, some forgettable dreck; if Hollywood were a logical and more interesting place, his star turns in *Miller's Crossing* and *The Usual Suspects* would long ago have earned him a place in the velvet-rope pantheon of brooding leads, right alongside Robert De Niro and Harvey Keitel. He has the bone structure for it, Heaven knows. And few men look as irresistible as he does in a fedora.

But Hollywood is a fiercely illogical place, and the world of independent films, in which Byrne is also a vital player as both actor and producer, is too unpredictable and low-profile to launch that sort of career. And so, in the five years since *Usual Suspects,* the 49-year-old, Dublin-born actor continued showing up in more movies reviewed by Holden than by Maslin, and we, the American audience, ground our teeth as he brought all his subtle talents to bear on scripts that didn't deserve him. (The notable exceptions were Wim Wenders's *The End of Violence,* which played in the United States for roughly ten minutes, and HBO's *Weapons of Mass Distraction,* which played for about a month.)

No one will pity Byrne's bad fortune, though, when he takes to the boards as James Tyrone in the Broadway revival of *A Moon for the Misbegotten,* which begins performances at the Walter Kerr on March 7. The part is, to use his words, “a nan-eater, a ball-breaking role,” and it arned him the reviews of his career durng a tryout production in Chicago last nonth. Tyrone is the living dead, flooding is veins with drink; Jason Robards layed him with a haunted, exposed vulerability in 1973. Josie Hogan, the herone (played then by Colleen Dewhurst and ow by Cherry Jones), is also a towering art, in every sense: big-boned, tough, oth earth mother and vamp. Eugene 'Neill completed the drama at the end of is career, just before his motor skills deerted him, as an elegy to his brother and coda to *Long Day's Journey Into Night.*

Yet Byrne still had to be to be persuaded to take the part. He hasn't been onstage since 1982, and theater, he concedes, had come to bore him: “It seemed to me that rap music was far more pertinent and political.” Yet one wonders if there's more to his reluctance than boredom or rustiness. Byrne has so far made a career out of playing the mysterious, unmappable creature, whether it be the Devil (*End of Days*) or a priest (*Stigmata*). He's good at it, certainly, and he bristles at the suggestion that it's an unchallenging thing to do. (“It's not like you just say, ‘Well, I'll be enigmatic now,’ ” he notes.) But in *Moon,* Byrne plays a man who's lost and twisting in his own skin. And he plays him cannily well. Theater has obviously unchained something in him. The question is, what?

“Did he mention Big Annie?” asks Brian Dennehy, who also recently found salvation on the Broadway stage, also in a classic about a broken man. He and Byrne first met in London in the early eighties.

Big Annie . . . ?

“His old girlfriend,” says Dennehy. “Died of cancer. They had one of these mythological relationships. She *was* Josie Hogan. Tall and beautiful and smart and very tough in a way that Irish women can be. An honest talker—no posing, no bullshit. It was like sitting down at the table with a really good middleweight, feeling those jabs bouncing off your gut. There was something extraordinarily vital about her.” He thinks. “There's a big relationship between Annie and Josie. You ask yourself why he took the part.”

“THERE WAS A MOMENT LAST NIGHT WHEN I almost lost it,” says Byrne. He's slumped on a couch backstage at the Goodman Theatre, eating a turkey sandwich in small, deliberate bites. Dinner. “In Act Three. There's a big, long speech about why he is the way he is. And it just sort of flashed into my mind. All the words went like *this*”—he starts jabbing the air with his fingers—“in my head. It was terrifying. I just wanted to lie down.”

Audiences often wonder about this, how actors cope with the king-size roles, with the Willy Lomans and Theodore Hickeys and James Tyrones. And the answer is, sometimes they become overwhelmed. Sometimes their heads swim.

“My stomach always caves about an hour before the performance,” Byrne continues. “I can't describe to you how miserable and unconfident I've been.”

Which he admits is odd, because he's no greenhorn on stage. He got his start doing Ibsen and O'Casey at Dublin's Project Theatre, an actors' boot camp in a run-down former print shop that also, by some freak coincidence, launched the careers of Liam Neeson, Stephen Rea, Colm Meaney, Jim Sheridan, and Neil Jordan. But Byrne says his attitude toward theater was much more casual then. “There was a tremendous sense of ‘Hey, it's just us having some fun,’ ” he recalls. “There was nothing to lose in it. And there was this tremendous sense of Dublin changing, artistically, at that time—it was the late seventies. U2 was practicing in a building about three streets away.”

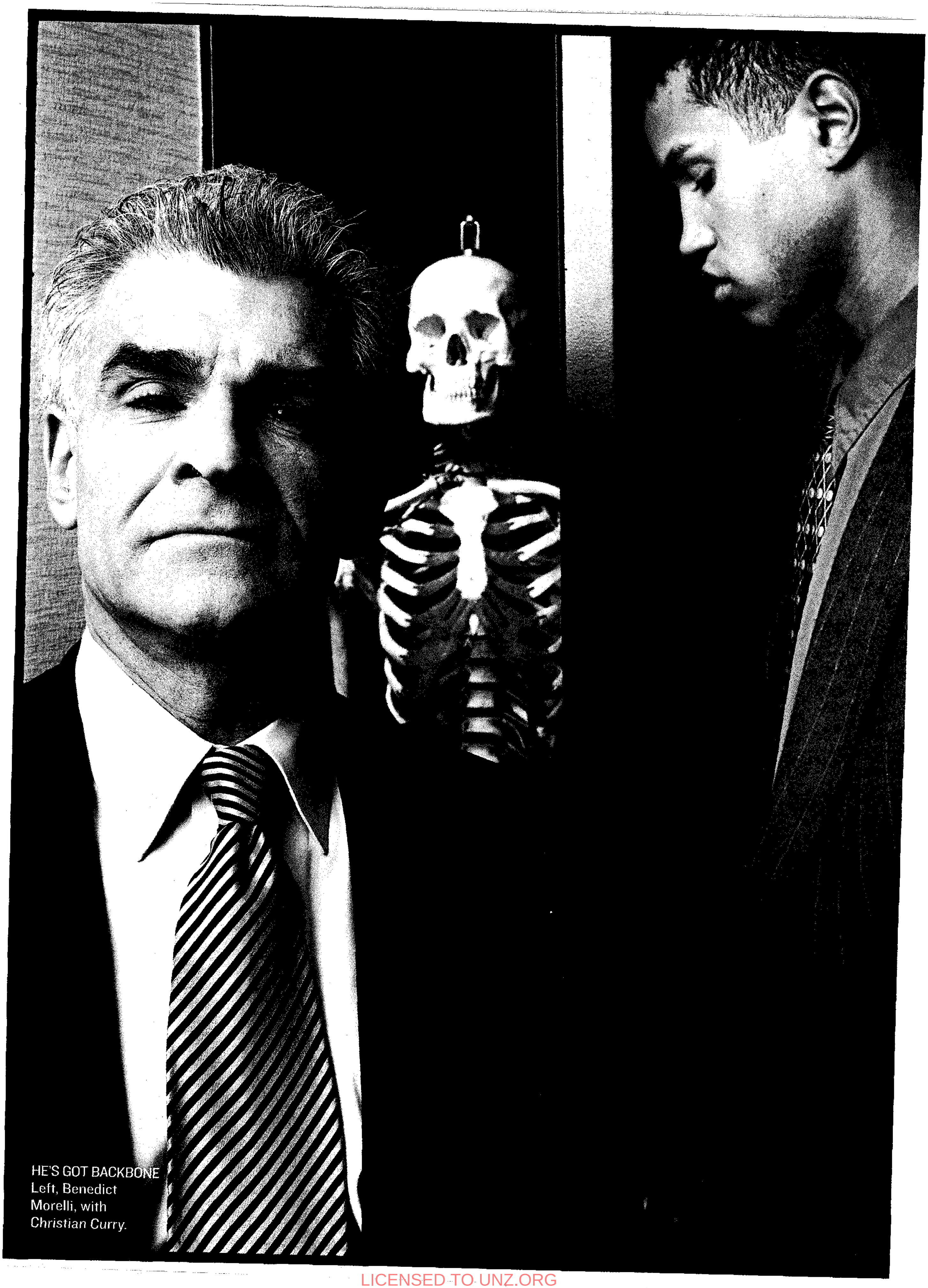
He doesn't think he would have been as well suited to Jamie Tyrone back then. He doesn't even think he could have done it with this kind of rawness, this kind of keen intensity, as recently as ten years ago. During the past decade, he notes, he lost his father, his sister, and his old girlfriend—Big Annie, with whom he spent eleven years of his life before he met and married actress Ellen Barkin. Children came into his life. (Two: Jack Daniel and Romy Marion.) Then he and Barkin divorced. “There are massive doses of pain that come and go, though I don't say this in a martyr sort of way,” he says. “But that's what I mean when I say that now I'm better suited to doing a role like this. Because now I know where to put this, or find this, I think. *Not* that I think acting is therapeutic. I don't.”

So what of Big Annie—spelled Aine, the Gaelic way, as it turns out—who so resembled Josie and who died a mere fourteen months ago?

He's at a bit of a loss for an answer. Like his fellow countryman turned New Yorker Frank McCourt, he has a dignified instinct about human suffering and doesn't see much value in exploiting it. “I will say one thing,” he finally says. “She always said to me, ‘You've got to do O'Neill.’ And she always asked me to go back to the stage.”

More thinking. “It's a funny thing,” he murmurs. “When you're doing a performance like this, you can see a lot of ghosts hanging out in the wings.” ■

hotographed by Brian Smith



HE'S GOT BACKBONE Left, Benedict Morelli, with Christian Curry.

Benedict Morelli Feels Your Pain

What's an operatic Brooklyn-born personal-injury lawyer doing deep in Johnnie Cochran territory? He's taking on pin-striped pinup Christian Curry's $1.8 billion discrimination case against Morgan Stanley. So what if he never finished law school?

By Robert Kolker

"I, for one, am a little confused," says Benedict P. Morelli, his squared-off jaw jutting forward, his Brooklyn brogue set on purée. "I'm trying to figure out what trial I'm *in.* Is Mr. Davis on his *deathbed*—or is he playing *football*? What about all that time in the *hospital*? What about all those *surgeries*? They're looking for a *discount*—and they deserve *no* discounts, because they *destroyed a man's life!*" • The defense has already had its chance to sum up the Case of the Elevator That Went Haywire and Took Off a Man's Leg, and it was hardly ready for prime time. The elevator company's lawyer mumbled *Members of the jury* so often that he sounded Hebraic; the insurance company's lawyer began his summation by warning the jurors, "I don't want to bore you too much." • But in Benedict Morelli's wrap-up, all the requisite trial-lawyer motifs are in play: shameless bravado, unabashed empathy, pure showmanship. As soon as the

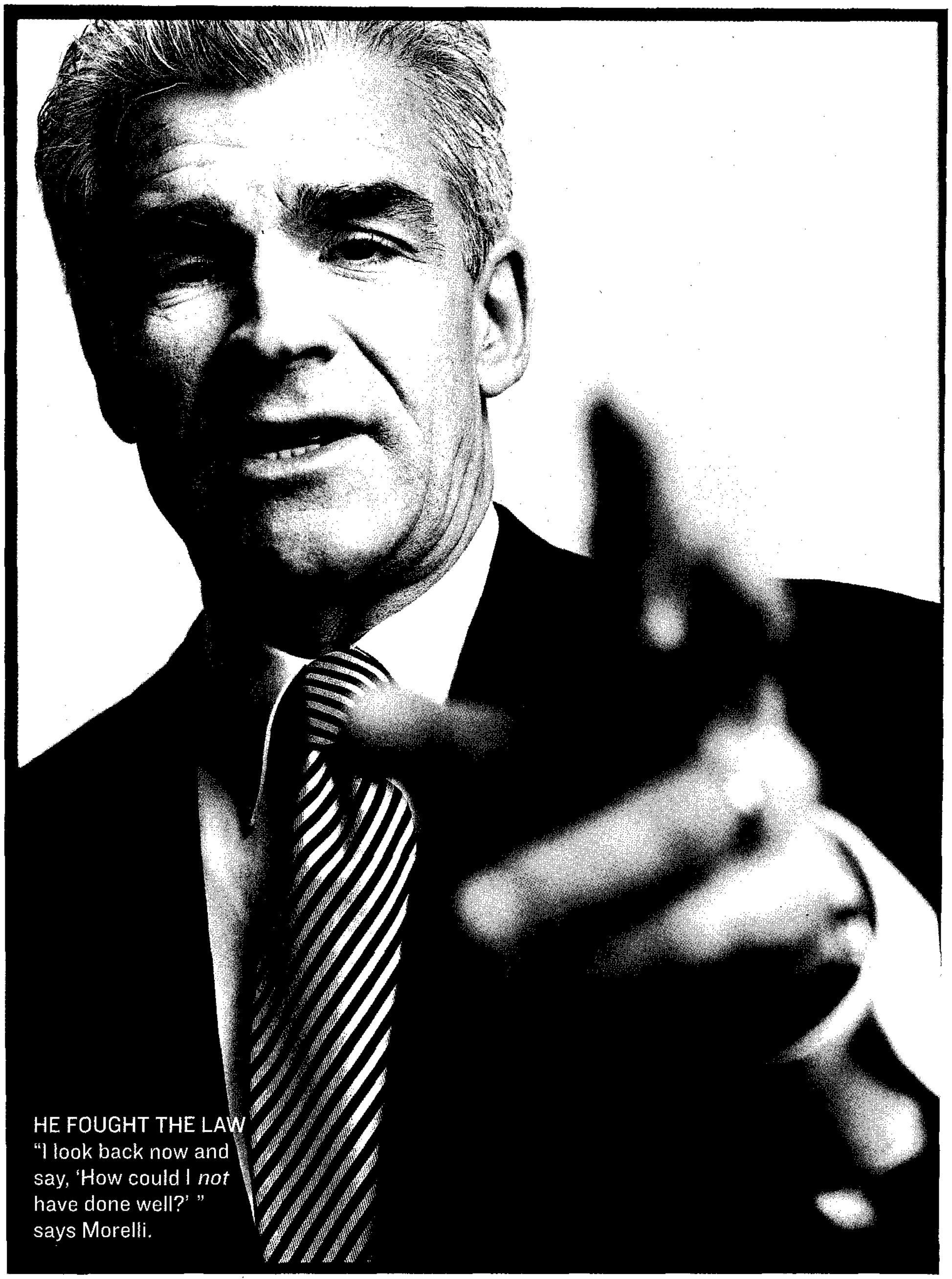
Photographed by Nigel Parry

compact 53-year-old lawyer starts talking, one juror starts nodding wildly. And four days later, the Bronx jury awards Willie Davis almost $2.6 million—more than double the defense's first settlement offer. For Morelli, it went more or less according to script, and no wonder: He had spent 30 hours at home rehearsing his summation as his wife, Arlene, took copious notes.

This is what Benedict P. Morelli does, pridefully and profitably: He connects with a jury in a way that is the envy of other plaintiffs' lawyers. Watching him orate is like watching a Bensonhurst production of *Inherit the Wind*—grand gestures, flailing, a stream of tears. So hardwired is he into the heartbeat of a jury that in the past twenty years, he has lost his way with jurors only twice, he claims, and both times had the verdict reversed on appeal. After leaving his law partner of twenty years in 1998, he even hired a publicist to let the world know about his record. “You can't beat me by trying to exhaust me,” vows Morelli, back at his office. “That's why I work out. That's why I have the energy of a 30-year-old.”

But somewhere along the line, while he was scoring the largest verdicts in legal history for blindness in one eye ($2.25 million), multiple fractures ($11.1 million), and the death of a pregnant woman ($41 million), Benedict Morelli made the decision to rise out of the personal-injury ghetto. Now he wants a shot at social-justice cases, white-collar-scuzzball cases, employee-discrimination cases—change-the-world cases. He believes he's earned it. And soon enough, he believes, he'll prove it—by championing a poor little rich boy who lost his Wall Street job after posing, penis erect, in photos that turned up in the June 1998 issue of *Playguy* magazine.

“I'm not saying Christian Curry's a perfect guy,” Morelli says of his new star client. “I've never had a perfect client in my *life*. But the fact that he made mistakes doesn't make him deserve to have his life *destroyed* this way.”



HE FOUGHT THE LAW
“I look back now and say, ‘How could I *not* have done well?’ ” says Morelli.

CURRY, OF COURSE, WAS THE 23-year-old Wall Street whiz kid famously canned by Morgan Stanley Dean Witter & Company just before Easter in 1998—ostensibly for some expense-account indiscretions but, curiously, just after some pictures of him done up as a shirtless, unzipped bike messenger appeared in *Playguy*. He is also the African-American Ivy League preppie from tony Chappaqua, New York, who claims that his bosses and co-workers at Morgan Stanley called him a monkey. But Christian Curry is also a young man with a credibility problem—convicted for hurling a nightclub owner through a window near Fishs Eddy on Broadway at 19th Street in 1997; investigated by the Manhattan D.A. for conspiring to plant fake racist e-mails on his firm's computer system to build a case against the company; chastised by everyone, including himself, for sitting for risqué photo sessions on two separate occasions and signing release forms—both times.

On many weekdays since last spring, Curry, a quiet, rail-thin young man, ha wandered the pale halls of Benedict F Morelli & Associates toting piles of lega documents. He looks out of place at th Third Avenue firm—not just because o the color of his skin, which is light browi in a sea of Caucasian, but because amic all the double-breasted suits, he's incline to wear a T-shirt and baseball cap.

It's just one of many cultural clashe permeating the Case of the Barely Clac Broker. There is Morgan Stanley's white bread, frat-house trading culture, rub bing up against the discriminatio claims of a well-born black man. There' the machismo of Wall Street, betraye by photos of one of its own appearing i a magazine no trader would dare admi peeking at. And then there's the fleet c

Previous spread: CPI. Grooming by Katrina Borgstrom/Susan Pric

corporate lawyers—reared on retainers and hourly fees and paperwork and deals—going head-to-head against a guy who never finished law school: a personal-injury wizard who knows more about traumas to the cerebral cortex than about violations of a corporate expense account.

Morelli grew up in working-class Brooklyn, dropped out of college twice, and had to clerk for the bar before first coming alive in front of a jury. Now he weekends at his fourteen-room oceanfront house in Quogue and strides through courthouses in Brioni and Armani suits, custom-made monogrammed Paul Stuart shirts, and Zegna ties. "He's a *dems-dese*-and-*dose* kind of guy," says Glenn Dopf, who settled a $1.5 million malpractice case with Morelli. "He comes off as folksy but dressed very slickly—kind of a folksy guy who made it big. He has a wonderful way of relating to jurors. He doesn't speak down to them. He speaks as if he's one of them." He also, these days, won't take a discrimination case worth less than $1 million.

Buoyed by the publicity generated by the Curry case, Morelli has wasted no time launching his new socially conscious career: Last week, he filed an eight-figure sexual-harassment, assault, and battery suit against former NAACP chief Ben Chavis Jr., who now goes by the name Benjamin Muhammad, for an incident that allegedly took place while he was in his current post as East Coast regional minister of the Nation of Islam. By next month, he says, he'll announce eight-figure-plus employee racial-discrimination awsuits against NBC, Philip Morris, and nternational Paper. Most of Morelli's new clients read about him in *Newsweek* and *USA Today* after he filed the Curry lawsuit. As he pursues life as a boldfaced name, some old colleagues think he's overreaching a little with Curry. "I can't magine why Ben would get involved in hat," says one lawyer who lost a medical suit to Morelli. "Ben just started his own irm. It's always taxing to do that. And a case like this puts a tremendous drain on he gut. It takes a lot of resources. A lot of us wondered about that."

"He seemed to be the most aggressive," says Curry of the lawyer he picked out of "Page Six." "I needed a *warrior.* Somebody who will get dirty and deal with setups and cover-ups. Granted, I wasn't *physically* injured, but damage has been done."

Morelli is asking Morgan Stanley to shell out $1.78 billion in penance for giving Christian Curry the boot. "It's the only punishment Morgan Stanley *understands*," he says, with the same passion he unloaded in the Bronx trial. "Do I want to make money? That's what Morgan Stanley does for a *living,* make money."

He's playing for the jury now—any jury. "In civil trials, the only thing we can sue for is money damages," he says. "Why are we so *afraid* to tell juries that money is what we *want*?" He pounds his desk. "I'm not *ashamed* of that. That's all we *can* do. That's what *I* do."

"I DON'T KNOW WHAT *YOU* DID THIS morning," Benedict Morelli says on a gray winter day at his office, "but *I* ran 6.1 miles."

"The reservoir?" asks Christian Curry, absentmindedly sipping a McDonald's strawberry shake.

"No," says Morelli with pride. "I run longer than that now. I'm working out now seven days a week. I run four to five times a week, and I weight-train Tuesdays and Fridays."

They make an unlikely pair, the five-foot-six-inch lawyer and his six-foot-two-and-a-half-inch client. The lawyer is solid and tan but small; his thick white hairline gathers in a dark widow's peak just above his jet-black perma-squint eyebrows—James Brolin by way of Peter Falk—and he never stops moving, asserting himself in every corner of the room. He likes to call his client "Mr. Christian" and takes pleasure in trying to get a rise out of him. The client, now 26, is baby-faced and guarded—a will-o'-the-wisp threatening to float away. After tangling with the press and coming off as a spoiled brat for it, he is clearly happy to have someone else take up his cause. In November, after more than a year of searching, Curry finally found a job as a researcher with Gardner Rich & Company, a Chicago-based brokerage with a branch office in Trump Tower. It's a quiet, part-time gig that keeps him out of the public eye. His life as a pinup, it's safe to say, is on permanent hold.

In the media-drenched aftermath of his firing, Curry talked with every major discrimination lawyer in the nation—even flying out to California to meet with Johnnie Cochran, who offered to take him on. But last spring, Curry says, he read in "Page Six" about this attorney who never lost a case. Let the record show that Christian Curry picked his lawyer out of the pages of the *Post.* "He seemed to me to be the most aggressive one," Curry explains. "I needed, like, a *warrior.* Somebody who will get dirty. Someone to deal with things like setups and cover-ups." And someone who can communicate the concept of personal injury to a jury? "Granted, I wasn't *physically* injured," Curry says, "but the damage has been done."

Curry had to meet with associates from Morelli's firm twice before securing an audience with the boss. "I wasn't sure," Morelli says. "The story was pretty unique. And indeed, I needed to judge if he was a credible person." Morelli had a private detective on his payroll check Curry's background, a first for one of his own clients. Then he told Curry he wouldn't file a suit for him until the criminal charges against him were dropped—which they were, a few weeks later.

Since then, however, Morelli's professional empathy has kicked in. Curry, he swears now, was an almost-daily victim of on-the-job racism—and of homophobia, which, he says, triggered the firing, though Curry insists he absolutely, positively isn't gay.

"What Christian said to me when we first met, literally when my tush hit the chair, was, 'Can you get me my reputation back?' " Morelli says. "I told him I'd do what I could do. The public doesn't *like* big corporations and very rich people trying to crush small people. That's not *America.* That's not the *right* thing to do. Christian and I both agreed that maybe people would listen to me more because I'm not black. Maybe they'd think I didn't have an ax to grind."

Of course, even if Curry is completely innocent, he knows he has some explaining to do—those provocative pictures, the expense violations, the trips to strip clubs on the company dime, the fact that he gave an undercover cop $200 allegedly to plant phony e-mails at his old company. After months on the case, Morelli is ready to return serve on all of these questions.

The *Playguy* portfolio? Young, naïve Christian Curry posed for those pictures years ago, when he was pursuing a modeling career; the photographer agreed to waive his fee if he would drop trou. It seemed like a good idea at the time.

The expenses? Except after one early indiscretion, Morelli says, nobody at Morgan ever complained to Curry about his expenses before he was fired. Not one warning.

The strip clubs? Morgan employees go to Scores all the time, Curry says.

The Fishs Eddy fight—which has since bloomed into a $4 million civil suit against Curry? A complete misunderstanding, swears Curry, that will be cleared up when the criminal case is appealed.

And the e-mail matter? Morelli happily refers to Morgan Stanley's paid informant: The D.A.'s office dropped its case against Curry when it learned that Morgan had paid $10,000 to Charles Luethke, an old friend from Curry's college days, for information about Curry and the e-mails. While Luethke reportedly told Morgan Stanley that Curry wanted to plant the e-mails, Morelli says that's a fabrication. In fact, Curry argues, Luethke actually told Curry something quite different—that he had access to some e-mails that already existed on the company's system.

In other words, says Morelli, Christian Curry, still young and naïve, had become the victim of a sting. Luethke himself recently swore to an affidavit detailing his role in the caper—the latest of several contradictory and befuddling statements Luethke has made on the matter. The scam has already brought down one legal head at Morgan Stanley, after the D.A.'s office caught on to the payoff.

"I'd get up at five or six in the morning and run five or six miles, and while I was running, I'd say, 'Right now, my adversary is sitting and eating bacon and eggs,' " says Morelli. "You can't beat me by trying to exhaust me."

But none of this explains why Curry fell for it. With his client sitting three feet from him, Morelli spins the arrest story as evidence of Curry's ineptitude. "This shows what a *kid* Christian is—how *immature* he was," Morelli says. "When they said, 'We'll want $1,000 for the e-mails,' he said, 'I'm not going to give you $1,000—I can give you $200.' "

"I wanted to see if he was for real," Curry says, looking down at his shake. Morelli waves his hand. "He's had time to *think* about this. He's in *therapy* about it. We've spent *days* here at the office *talking* about it."

"I shouldn't have taken those pictures," continues Curry. "I'm sorry. I've apologized. But I shouldn't have been fired for it. In the banking industry, that's very outrageous behavior. It's *not* in the modeling industry."

"Well," Morelli says, "they're very holier-than-thou in the banking industry. Stuff will come out."

Curry pulls from his wallet a photo of his fiancée, Marisa Wheeler, a pretty, dark-haired woman posing in a Columbia graduation cap and gown. "I was thinking about this in the shower this morning, talking to Snuggles about it," he says. "She's my angel. She saved my life emotionally, physically—and I don't ever doubt my case—but sometimes I look back at what's happened and say, 'I can't believe this is happening.' Then *he* picks me up." Curry glances across the desk at his lawyer. "Ben will tell me when I'm wrong. He'll say, 'This just doesn't work.' But when I walk out of his office, I feel more confident. If something bad happens, he won't let me get down on myself. That's what I need."

"You know, in the year I've gotten to know Christian, he's matured so much," Morelli adds later. "I've really been a good influence on him."

WHEN BEN MORELLI FIRST walked into the law offices of Dinkes, Mandel & Dinkes in 1973, he was the same age Christian Curry is now, and about as aimless and desperate—a 26-year-old law-school dropout, in a troubled marriage, renting a morose basement apartment near his parents' house in Brooklyn. He had made two failed stabs at college before graduating and fared even worse in law school, quitting after his first year. Finally, he decided to take one last shot at law by clerking for the bar, a rare practice that's even rarer today. "I look back now and say, 'How could I *not* have done well?' " Morelli says. "I don't think that's indicative of who I really am."

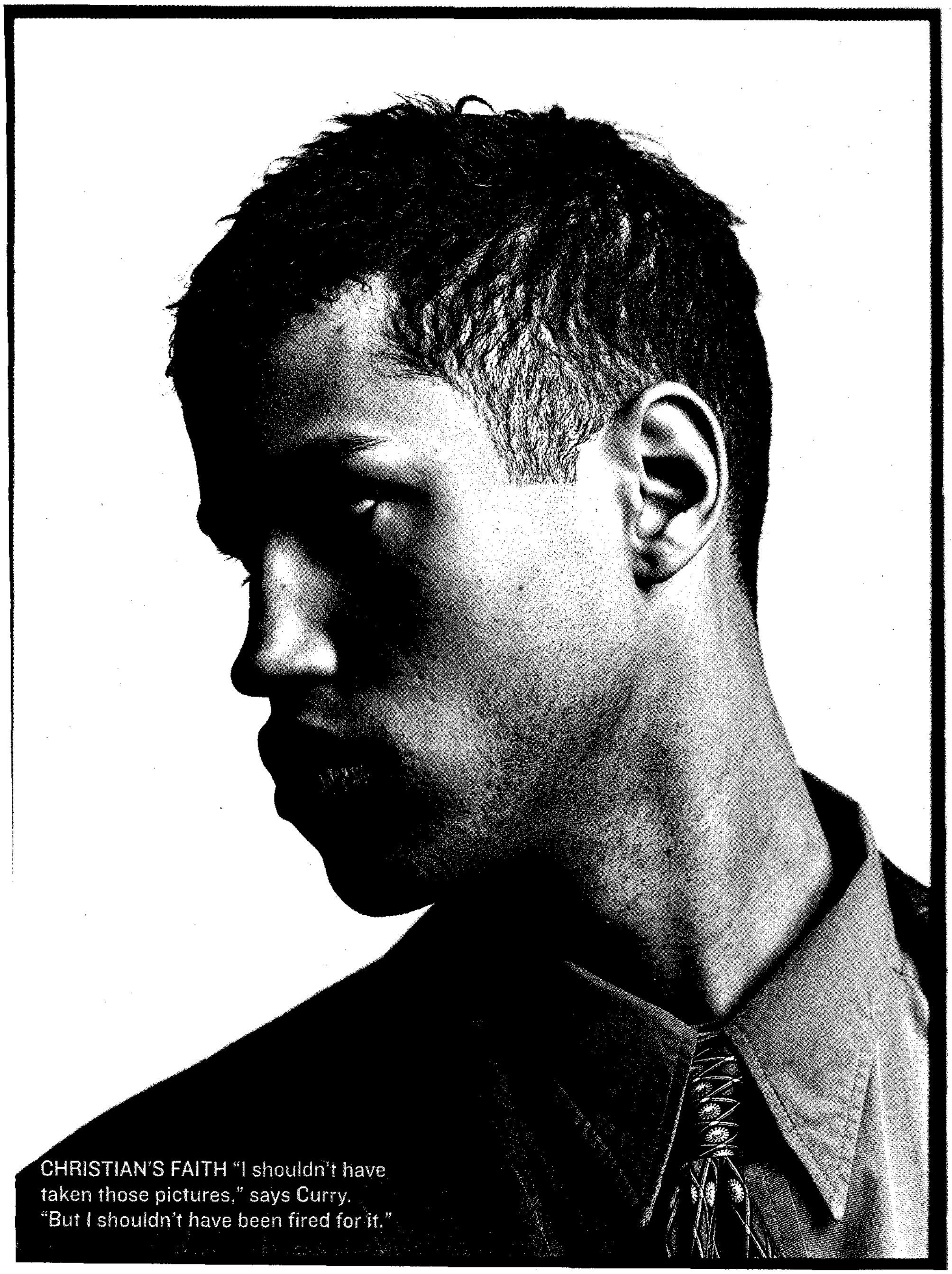
As the assistant to William Dinkes, the son of the firm's founder, Morelli the clerk handled the tiniest of cases, sometimes more than one a day, preparing witnesses and wrangling settlements when his peers were still trying to make the law review. "I could select a jury by lunch," he says, "and have the case tried by the end of the day." He passed the bar in 1977, and when he vowed—aloud and often—to become a partner at the firm one day, he remembers, one of his bosses, Leon Mandel, laughed at him. "But he *didn't* laugh," Morelli crows now, "when I *bought him out.*"

His ambition was palpable—off-putting, even. But it worked for him. "I wanted to be the best trial lawyer there was," he says. "And I was so difficult to deal with in court because of that. I would get up at five or six in the morning and run five or six miles, and while I was running, I'd say, 'Right now, my adversary is sitting and eating bacon and eggs.' "

Morelli did make partner, his partners grew older, and his ambition only grew stronger. In 1997, he went to court to break up his partnership with William Dinkes. The terms of the separation are sealed, but it generated enough bad blood to keep Dinkes from commenting on the man he once considered a brother.

Morelli separated from his first wife in 1978, the same year he met Arlene Kosarin. A petite brunette who was working as a textbook art director, the future second Mrs. Morelli was sitting in the Manhattan civil-court jury-selection pool when Morelli wandered over and they got to talking about a case he was handling. Arlene gave up her career to spend the early part of their marriage raising the couple's two boys at home. Though Morelli is Catholic, the kids are being raised Jewish, just as his wife had been. From the start, she wasn't shy about editing her husband's courtroom performance; she prescreened his summations and openings and in 1982, was so nervous about one jury deliberation that she went downtown to sit with Ben to await the verdict. When Morelli won, he remembers, "I said, 'There's a problem. You have to come to every verdict now.' " So she did.

He started performing his openings and summations for her and taking comments. She never missed a verdict until February 9, 1989, the day she delivered their second son. It was also the day Morelli lost his first case—a verdict that he's since successfully reversed. And when Morelli started his own firm in 1998, he brought his wife on to manage



CHRISTIAN'S FAITH "I shouldn't have taken those pictures," says Curry. "But I shouldn't have been fired for it."

e office full-time. “She's always coninued to be my juror,” Morelli says.

Four years ago, Morelli brought his firstorn son, then 11, to watch him sum up a ial for the very first time—the Case of the Voman Who Had Lung Surgery and Woke Jp With a Useless Left Hand. He watched s his father ranted and gesticulated before e jury for an hour. When Morelli was finhed, his son was aghast—“Dad, why are ou acting so *crazy*?” he asked. When the ıry delivered a $40 million verdict, the kid nderstood.

MOST PERSONAL-INJURY AND MEDical-malpractice lawyers spend more time brokering settleents in back rooms than trying cases in court. But Morelli is now one of a half-dozen or so seasoned trial lawyers in New York, hired guns brought in to try cases less-experienced lawyers can't handle alone. When other lawyers have a case that is likely to go to trial, they may refer it to specialists like Morelli to intimidate the other side. Once Morelli is onboard, the settlement price shoots up, sometimes doubling, and becomes nonnegotiable. Even then, since starting his new firm two years ago, Morelli has tried just one case; the rest have been settled, he claims, for the price he had set.

Still, some trial lawyers, a competitive and skeptical lot by nature, take issue with Morelli's “undefeated” claim. Even if it's true, they wonder whether Morelli would really consider, for instance, a $1 million jury verdict in a case he could have settled for $2 million to be a victory. They say, as Abraham Lincoln is reputed to have said, that a lawyer who hasn't lost a case has never really tried one. They wonder which cases Morelli is settling and for how much, and which ones he's asking his associates to try on his behalf. And it's a fact that many of the mammoth verdicts that juries have awarded Morelli have been whittled down during the appeals process to much smaller settlements. (The $40 million verdict his son witnessed, for instance, was eventually settled for just $3 million.)

Morelli stands by his record. “I've handled 300 cases,” he says. “I didn't take 300 jury verdicts—no one in the world takes 300 verdicts. But in twenty years, I have just lost two cases. Both were reversed on appeal. And that's the absolute truth.”

MORELLI IS TAKING CURry's case on contingency; he won't see a penny unless he wins or Morgan Stanley settles—a tremendous cash outlay that will put pressure on Morelli for some time. Discovery will continue through the spring; a trial may not materialize until the fall. On several occasions, he's already had to go to court to get the firm to release documents. Morelli now has a dozen lawyers working for him; Morgan Stanley has hundreds.

But if the case does make it to trial, Morelli could have the home advantage. “He's someone used to going to court and arguing before a jury on a daily basis,” says Carl Erman, one of Morelli's old adversaries. “He has a way of relating to a jury on a common-sense level.”

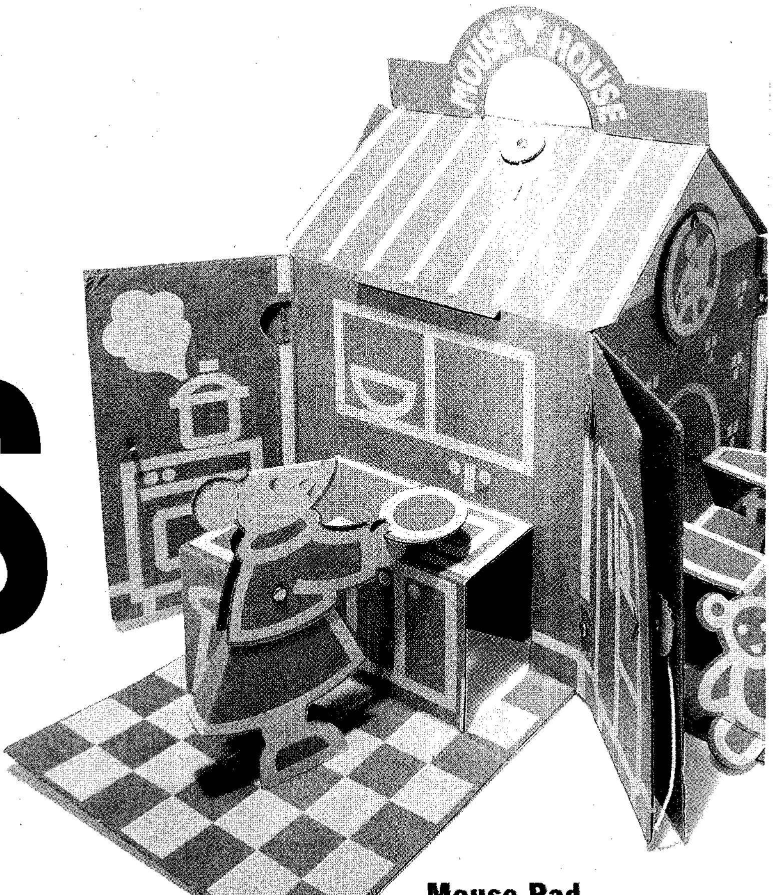
Which—publicity aside—might explain why Morelli doesn't seem so eager to settle this one. He positions *Curry* v. *Morgan Stanley Dean Witter* the same way he does all his cases—as *David* v. *Goliath.*

“I expect I'm being underestimated,” the lawyer says, chin up, eyes twinkling. “They'd *love* to believe I'm trying to force them into a settlement. They've got the wrong guy. I kid around about it at the office. I say, ‘They're cum laude; I'm cum Brooklyn.’ ” ■

BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities

BY CORKY POLLAN



Mouse Pad

It seems the French are as into mice as we are: Véronique Hubert, a French artist, has designed a little paperboard house just for them. The mousy mom, dad, and baby have four furnished rooms in which to scamper about, and all the niceties of family living: food, a pet cat, musical instruments, toys, and books. There's even an attic for storing away stuff ($22).

AD HOC SOFTWARES/*410 West Broadway/ 212-925-2652*

Cold Clear Light

Here's proof that cuteness and high-tech-ness need not be mutually exclusive. Though Ernesto Gismondi (co-founder and president of Artemide) has created a lamp that looks adorably birdlike, his e.light incorporates advanced lumen technology. The light source is a slim cold-cathode tube, which means it never overheats, yet it's also an energy-efficient little devil, providing 20,000 hours of light. This mini-task lamp has a nylon swivel joint and a telescoping rod, so it can be adjusted (and used) in any number of spots where heat and space are factors; computers and children's rooms instantly come to mind ($129; in clear, red, and blue, too.)

LIGHTFORMS/*168 Eighth Avenue, near 18th Street/212-255-4664; and 509 Amsterdam Avenue, near 84th Street/212-875-0407*

Moving Right Along

Throw away your tongs, forget burned fingers: West Bend's Slide Thru toaster operates like diner toasters—bread, English muffins, and bagels just slide out onto an attached tray. The cool-touch Slide Thru has six settings, including a choice of toasting two sides (for bread) or one side (for bagels). The tray folds up for compact storage and is removable for easy cleaning ($59.99).

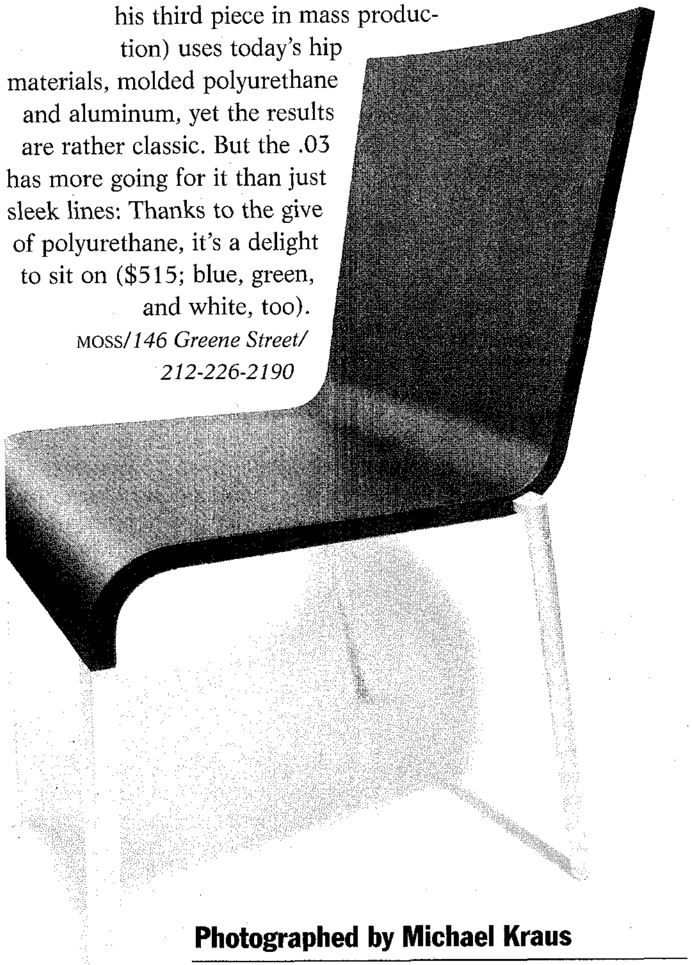
GRACIOUS HOME/*1220 Third Avenue, at 70th Street/212-517-6300; and 1992 Broadway, at 67th Street/212-231-7800*

West Bend
SLIDE Thru
Cancel

Three's the Charm

Making modern furniture untainted by retro references is a rarity these days, but Belgian designer Marteen Van Severen has managed to do it. His ".03" stacking chair (it's his third piece in mass production) uses today's hip materials, molded polyurethane and aluminum, yet the results are rather classic. But the .03 has more going for it than just sleek lines: Thanks to the give of polyurethane, it's a delight to sit on ($515; blue, green, and white, too).

MOSS/*146 Greene Street/ 212-226-2190*



Running Wild

Not content with sandalizing Outward Boundish sports such as white-water rafting and rock climbing, Teva has now designed a trail-running sandal for those who loathe the beaten path and actually love slopping through mud, hopping over logs, and splashing through water. Though the Wraptor looks odd, it's been engineered for comfort and shock absorption: Its strapping system provides a kind of continuously adjusting custom fit, and the raised toe and bumper protect from rocks and roots. So for your next vacation, there's now an entire Teva wardrobe to choose from ($99.99).

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Photographed by Michael Kraus

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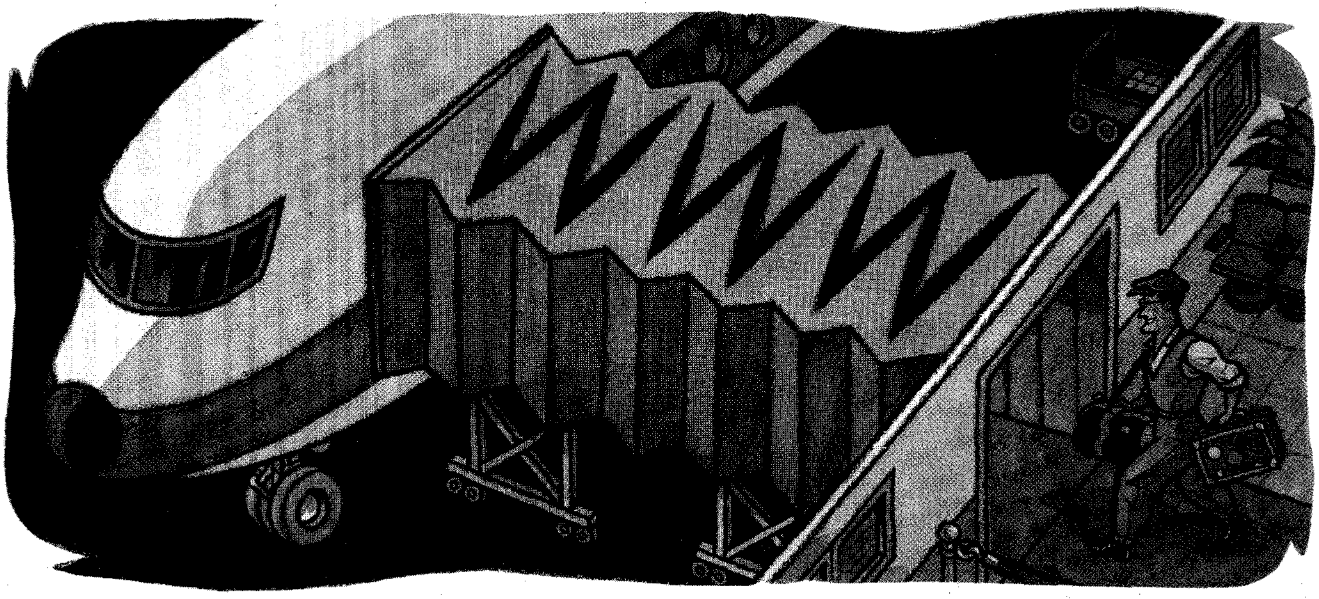
SALES & BARGAINS **SHYAMA PATEL**

Site Seeing

E-tickets: *Skip town on the spur of the moment with a budget plane ticket and hotel room. Here's how to join the* **Internet-tional jet set.**



WE ALL KNOW THAT BOOKING TRAVEL on the Internet is no longer just for those grungy, living-life-on-standby backpackers you trip over in airport food courts. Full-service sites like **expedia.com** and **travelocity.com**, and say-what-you'll pay **priceline.com**, have travel agents running in fear—they'll get you anywhere without too many connections at a decent price. Last-minute travelers can get even better deals a few hours to a few weeks before departure, when airlines and hotels start unloading extra space on a handful of Websites (including their own) that specialize in quick escapes.

Tell **lastminutetravel.com** you want out next weekend, and they'll give you a list of terrific deals, especially if you leave the destination box blank (flying Northwest to Barcelona for $225 round trip sounds too good to pass up). Once you have a flight, visit **bedandbreakfast.com**—it works with thousands of B&Bs and features rates, addresses, and photos (pretty enticing ones, everywhere from Chamonix to Staten Island).

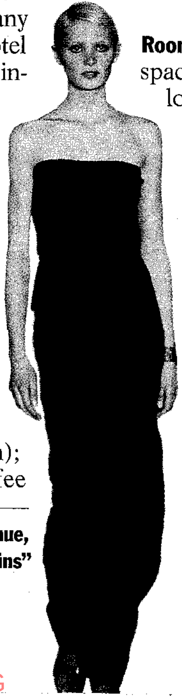
You can also book idiotproof getaways to prime vacation spots (and see lots of photos, so you won't relive that spring break in Cancún you bought by phone in college). For road trips in Europe or South America, **go-today.com** has "Fly & Drive" packages that cover plane and car rentals for little more than a ticket alone (think $329 for seven days' cruising around England), plus inexpensive fly-and-stay packages. **Weekends.com** has a list of cheap fares for immediate travel plus short trips to places like London, Los Angeles, or Rio—we'd go to Marrakech and stay at a three-star hotel for $1,000. Similar but even cheaper is **11thhourvacations.com** (stick with weekends.com for $25,100 yacht cruises). Many places come with a variety of hotel options (jaunts to Telluride, for instance, can start anywhere from $260 to $540 per person, depending on where you want to stay).

Picks of the Week

UNFRAMED 2000, the Community Research Initiative on AIDS's art sale, has works on paper by well-known contemporary artists for $300 each (proceeds benefit CRIA). Admission is $10 (cash); Sotheby's provides free coffee and doughnuts for those who line up early (and many do). *Charles Cowles Gallery, 74 Grand St. (212-924-3934, ext. 107); A.E., M.C., V., checks; Sat. 10–4; 3/11.*

Z'Baby Company's warehouse sale offers kids' clothes from high-end makers like Kenzo, Petit Bateau, and Sonia Rykiel at 60 to 80 percent off. Nothing's over $40. Girls' sizes 0–16; boys' sizes 0–8. *445 W. 50th St. (212-245-2229); cash only; Mon.–Wed. 10–7; 3/6–3/8.*

Room is filling up its new TriBeCa space and taking up to 70 percent off lots of chic contemporary furniture and accessories before renovating. Mouth-blown Italian glasses are $10, leather cushions are $85, a Frank-style armchair is $600, and an Ultrasuede sofa is $2,400. *182 Duane St. (212-631-9900); A.E., M.C., V.; Wed.–Fri. 10–5, Sat. 10–3; 3/8–3/11.*



Nicole Miller's fall and winter leftovers (pictured, left), are up to 75 percent off at the sale: Dresses are $75; sweaters are $35; pants are $60; men's ties are $18. *Parsons School of Design, 560 Seventh Ave., at 40th St.; A.E., M.C., V.; Mon.–Wed. 9–6:30, Thurs. 9–5; 3/6–3/9.* ▬

DO NOT PHONE: Send suggestions to Shyama Patel, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, four weeks before the sale. Sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be given preference.

Illustration by Sean Kelly.
Photograph courtesy of Nicole Miller.

BEAUTY

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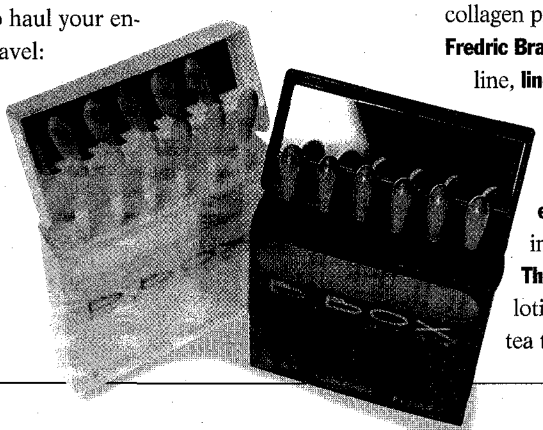
Beauty to Go

If jet lag has you sleepily stumbling through airports with puffy eyes and morning hair, you'll be happy to know that there are new ways to beautify in the skies. Here are some space-friendly travel items that can make you feel pampered—even in coach.

Nervous travelers should consider replacing a dry martini or Valium with **Herban Essentials' Fear of Flying** (pictured, above), a mix of relaxation elixirs that includes valerian to soothe the nerves, a range of essential oils, and single-dosage plastic cups for mixing a Rescue Remedy concoction. **Anya Hindmarch**—the new accessories emporium at 29 East 60th Street—sells a kit packed with products for "takeoff" (orange-blossom face splash, Philosophy moisturizer), "cruising" (Philosophy lip balm, plus a sleep enhancer to spray on the pillow), and "landing" (a hand towel, grooming gadgets, and a foot spray to refresh and reduce puffiness). With its cobalt-blue apothecary bottles, **Naturopathica's Herbal Remedy Travel Kit** (pictured, above) offers natural cures for all sorts of potential mishaps: echinacea to boost the immune system, lavender hydrolat (a toning spray), and some chamomile-peppermint tea for when you get tired of the stewardesses' brew. For peaceful slumbers try **Origins Resume the Position**, a nifty travel diffuser. Pull open the capsule to release a combo of essential oils that promise to help even the lightest of sleepers. As the plane begins its descent, jump-start your senses with **Lancaster's Aromatopia**, an energy blend of citrus, water lily, and nectarine. And there's no reason to haul your entire makeup drawer every time you travel: **B'Box's matchsticks** (at right) are tiny Popsicle-like lipsticks and eye shadows that can actually be used for up to 60 applications. And though they look good enough to eat, we suggest sticking to the airplane food.

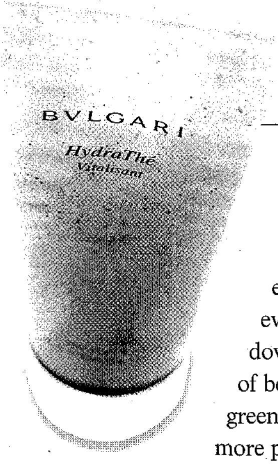
—Anna Rachmansky



BY BETH LANDMAN KEIL

Facial Ap-peel

Believe it or not, the power peel—a treatment that essentially involves sandblasting the skin—has replaced relaxing European cleansings as the hottest way to put your best face forward. But while it may leave your skin smooth and glowing, there is a downside. The process is a type of dermabrasion that propels microcrystals onto the skin and vacuums them out again. But the crystals are made of aluminum oxide—and because of the association between aluminum and Alzheimer's disease, a treatment where the suspect particles can enter your nose and mouth is less than inviting. Now there's an alternative: a peel that uses custom-milled salt. The process involves more propulsion and less suction, and, says Dr. Jim Baral, who started to offer this option two months ago, there are visible benefits. "The salt peel is done with greater force, so the action is deeper and there is actually less redness. It's a bit messier, but I'd rather use something which is 100 percent safe." By spring, the Peninsula and Away spas will be jumping on the safer-salt bandwagon as well. When it rains, it pours.



Tea Time

Age-defying antioxidants—from vitamin C to grape-seed extract—have been turning up in every beauty product to come down the pike lately. For the future of beauty, turn to the tea leaves—green tea to be exact. "Green tea is a more powerful antioxidant than vitamin C; it helps eliminate fine lines by promoting collagen production," says celebrity dermatologist **Fredric Brandt**, whose green-tea-based cosmetics line, **lineless**, is due to hit Bergdorf Goodman next month. Brandt isn't alone in the harvest: The tea can be found in **Givenchy's Firm Profile cream gel**, **emerginC's multivitamin retinol serum**, and in **Bulgari**'s soon-to-be-launched **Hydra Thé** line (pictured). And if you run out of lotion, you can always take healing green tea the traditional way—by drinking it.

otographs by Carl Saytor.

Sitcoms

Despite the gimmicks—alien sex stalkers! a gay-straight custody battle!—two new Hollywood comedies play it strictly by the book.

What Planet Are You From? IS A BIT LIKE A middling *Saturday Night Live* sketch stretched to feature length. It has a fluky, mild affability and some fine performances, but it wafts into the ozone while you're watching it. Expectations for this piffle might not be so high if it were the work of a new, young filmmaker with a couple of sitcom episodes to his credit. But because Mike Nichols directed, one expects a bit more *something.* And since Garry Shandling, who also stars, is a co-screenwriter and producer, the letdown is doubled: Any old segment of *The Larry Sanders Show* had more invention and larcenous wit.

Shandling plays Harold, an alien from a planet four solar systems away populated entirely by cloned robotic males. His mission is to arrive on Earth and impregnate a woman, played here by Annette Bening, in order to carry out his planet's ambitions to colonize us from within. The jokiness works at a fairly crude level, and the sentiment, when it begins to seep in, is fairly crude, too. Along with Elaine May, Nichols brought a new, supersmart causticity to revue-sketch comedy. The comedy in *What Planet Are You From?* doesn't draw on the tradition he helped create, and it also doesn't draw on the more surefire commercialism (dolled up as social satire) of *The Graduate* or *The Birdcage,* or his Neil Simon stage and screen stewardships. Nichols's movies are often meticulously crafted to the point of parchedness, and he may have taken a swing at this Wiffle Ball as a way to limber up. I'm not complaining entirely; I'll take a Wiffle Ball over a medicine ball any day, and, after some of Nichols's more serioso entries, like *Regarding Henry* and *Wolf,* who would wish for more of the same? The problem with *What Planet Are You From?* isn't so much that it's minor but that it's so cut-rate. Its cheapjack, knocked-off quality is almost a form of effrontery.

The film's pifflishness wouldn't be so bad if you didn't also get the hearts-and-flowers treatment alongside it. Nichols and Shandling are trying to set up Harold, with his emotionless demeanor and lewd, programmatic pickup lines, as an intergalactic example of the way all men behave. It's a ticklish notion: Males across the cosmos are more in tune with each other than they are with any woman. But then the filmmakers turn Harold's story into a cosmic immigrant's quest for humanness, for family feeling, and it gets awfully touchy-feely. *Coneheads* covered a lot of this same territory. And it was funnier.

It doesn't help that Garry Shandling seems permanently zonked in the role. What's funny about Shandling normally is how his zonkiness camouflages the squiggles of hate and cunning that keep breaking through his big-haired Howdy Doody visage. When, as Harold, he goes on about how he doesn't know what love means and all that jazz, you keep expecting him to snap out of it—for the movie's sake, if not his own. Playing opposite Shandling, Greg Kinnear, as a lecherous co-worker in a Phoenix bank, steals most of their scenes simply because this crumbum Lothario with an intimate knowledge of the local titty bars is so unregenerately piggy. As intergalactic male exemplars go, Kinnear's character at least has a pulse, which puts him a beat ahead of Harold.

Annette Bening's performance is far and away the best thing about *What Planet Are You From?* It's so good that you wish it were in another movie. (I like her better here than in *American Beauty,* where her shrillness kept hitting you over the head.) As an AA graduate with a string of bad love affairs, Bening's Susan is a fidgety mess in search of redemption. Her early scenes with Harold reveal such a longing for a life change tha you actually *want* her to hook up with the big zero. She has an ineffably charming moment when Harold come home and she surprises him by singing "High Hopes while performing a girlish little shimmy. Bening's full

Small talk: Horny alien Garry Shandling and lovelorn Annette Bening, in *What Planet Are You From?*

fledged tenderness in this movie deserves a better foil. If she were playing opposite, say, Steve Martin, an actor who really knows how to communicate the ardency behind the frozen mask, the film might have been out-of-this-world in more ways than one.

A final thought: Why isn't Mike Nichols acting in the movies? His performance a few years back in *The Designated Mourner* was one of the most extraordinary extended monologues I've ever seen anywhere. His character had a voracious, sorrowful creepiness that seemed to issue entirely unimpeded from the actor's soul. On the basis of that performance alone, Nichols stands as one of our finest actors. Why deprive us of more of the same? What planet is *he* from, anyway?

AS A POP PERFORMER AND RECORDING ARTist, Madonna still bestrides the world like a colossus, but she's never been a movie star. The brassy sass that makes her a pop-cult diva seems to work against her on film. She's one of the least sexy of screen presences, because there's no vulnerability to her, no softness. When she tries to play someone who's yielding and caring and hurt, as she does in John Schlesinger's **The Next Best Thing**, she turns into a mopey blank; the hard sheen of her allure doesn't lend itself to softer shades. As Abbie, an unlucky-in-love yoga instructor whose gay best friend, Robert (Rupert Everett), has presumably fathered her child, Madonna never gets a chance to show off her vaunted chemistry with her co-star; she's too busy being winsome and victimized. And victimization has never worked well for her in the movies. (It doesn't work for Sharon Stone, either, another vamp diva best observed in the predatory mode.)

As a result, Rupert Everett has to carry the movie pretty much on his own, something he seems revved up to do anyway. With *My Best Friend's Wedding* and now this, Everett has officially become Hollywood's Designated Gay Actor; he snaps out the film's sitcom-ish comedy lines as if he were still appearing in the film version of Oscar Wilde's *An Ideal Husband,* and when the film takes a weepy turn as Robert and Abbie battle for custody of the boy he has raised with her, he sparkles with a four-carat anguish. Everett is an entertaining hambone, but too much of a case should not be made for the sexually liberating effects of his screen persona. Camp is camp, whether it's aboveground or underground, and as for *The Next Best Thing,* it mostly plays like a none-too-inspired multiple-choice variation on Hollywood's standard parenthood-and-custody playbook. ▬

Peter Rainer's 1998–2000 reviews are available at **newyorkmag.com**.

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BOOKS **WALTER KIRN**

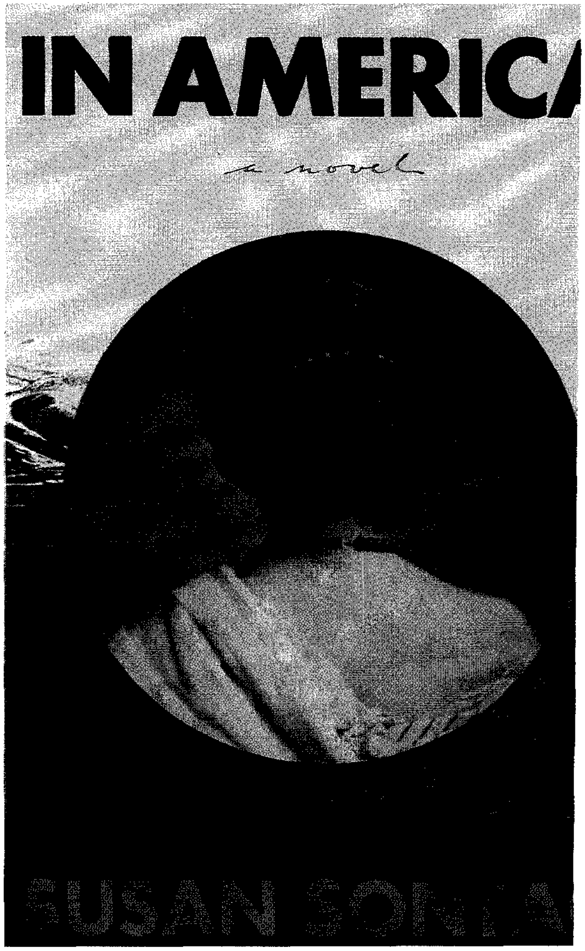
Melting-Potboiler

The Polish heroine of Susan Sontag's compelling new novel dreams of losing her European identity. But rebirth isn't as easy as crossing the ocean.

In America

BY SUSAN SONTAG

Farrar, Straus & Giroux; 387 pages; $26



IF THE FUTURE, AS IMAGINED IN LITERATURE, IS REALLY the present taken to extremes, then the past is also the present, but boiled down. Historical novels are science fiction too, that is, with the science stepped back instead of carried forward and origins emphasized over destinations. In whichever direction a writer shoots time's arrow, though, the bowstring is human nature, a relative constant. Writing about the future and the past is less a way of dramatizing change than of showing, by way of contrast, what abides.

In Susan Sontag's **In America**, what abides is dissatisfaction, restlessness, the hungry tapeworm of individual will. The setting is the United States in the late nineteenth century, and the country is, as ever, at a crossroads. The rising sun of American wealth and confidence is driving out the shadows of old-world culture. In the theaters, the gaslights are going out, replaced by flat, bright electric illumination. In poetry, Whitman is singing of himself and turning his broad American back on Europe. The southern rebels have been subdued, the Indians conquered, the frontier occupied, and the chattering ticker tape and roaring express train are where the action is. Onward. Don't look back. Destiny has triumphed over heritage.

Into this churning social dynamo steps a group of idealistic immigrants, dragging a ball and chain of old-world sorrows. Along with her husband and a clutch of friends, Maryna Zalezowska, a Polish actress, ships out from Europe for Southern California. The dream is to establish a utopia run on communal, modern principles. The break with the past will be total, radical. In Poland, Maryna and her retinue were moody, brooding intellectuals; in America they'll be self-sufficient farmers. It's the usual immigrant story, but with a twist. What Maryna is leaving behind is not obscurity but an oppressive, suffocating fame; not poverty but tiresome social privilege. She's the queen of the Warsaw stage, a great Shakespearean, and what she's fleeing is sophistication, the accumulated weight of her performances. She wants to find the individual soul under all the build-up of kohl and greasepaint. She wants to speak her own mind, not the Bard's.

As Maryna gets down to basics in America, stripping away the layers of artifice, what she finds is that there's nothing underneath. She's the sum of the parts she's played, and little else. For Sontag, this is good news, though, not bad. Discovering one's true self, she argues, outside of culture and society, is not just impossible but inadvisable, and leads to a sort of stagnation and despair. Time and again, her novel attacks the notion that purity is something to aspire to. Rebirth, for Maryna, means abandoning her goals of innocence and simplicity and taking up with complexity again.

One of the novel's pleasures is watching Sontag's tightly wound mind in a relaxed state, airing out her ideas about American society.

For Sontag, what's valuable about America is its energy, not its virtue. Once the farm falls apart and she resumes her stage career, Maryna achieves a tempered cosmopolitanism. She changes her name to make it more pronounceable, adds a crowd-pleasing melodrama or two to her repertoire of classic roles, and masters the tricks of American publicity. She meets the New World halfway, becomes pragmatic. This seems to be the optimal disposition, the one that the novel celebrates. In a way, it's Sontag's disposition, too. Like her last book, *The Volcano Lover, In America* is an elevated potboiler, packed with characters, incidents, and color, and combining mass appeal with high intelligence. Sontag's days of stringent erudition are behind her, apparently—at least for now.

A tightly wound mind relaxing is always interesting. Sontag stretches her legs in the novel, airing out her ideas about society in the great American wide-open. The book has an invigorating spaciousness, taking in scenes of Nevada mining camps, New York hotels, and midwestern opera houses. There are memorable walk-ons of every caste and class: a woman saloonkeeper mourning a lost love; a fire-and-brimstone lady fundamentalist who warns Maryna to repent or burn; and the fabled American actor Edwin Booth, who delivers himself of a rambling, absorbing monologue revolving around his brother's shooting of Lincoln. The best supporting players, such as Maryna's husband, Bogdan (an elusive, gentlemanly bisexual), are realistically full of mixed motives and odd, dark corners. Sontag leaves much unexplained about her characters, which gives them life and mystery and vibrancy, while providing enough detail about their types to make them familiar and recognizable.

It's Maryna who sits on the novel's throne, though, difficult, willful, ambitious, self-involved, and gloriously, appealingly dissatisfied. Her specialty is tragc heroines; her fate on the stage, to die and die again, usually in payment for some sin against traditional notions of women's duty. However free she may be in private ife—free to take lovers, to travel, to earn money—she's obligated, once the curtain rises, to offer herself on the altar of purian vengeance. What American audiences want most, she learns, is clockwork morality plays about neglectful mothers and errant wives. At first, she avoids such parts on principle, holding fast to her clasical training and personal dignity, but in ime she gives in, acculturated at last. The compromise isn't fatal or depressing, hough; it's a step toward professional empowerment. The theater is not about idelism, particularly the American theater. t's about living to work another day in a ountry that isn't sure it even approves of ou or your profession. Or your sex, for hat matter.

In America is most successful as an old-ashioned, full-dress chronicle of life in the heater. Sontag loves the old plays she writes about and seems to know them old, as does Maryna. There's plenty of ore and shoptalk in the story, plenty of ackstage gossip about the greats. Without eing stilted or pedantic about it, Sontag ums up the history of stagecraft back to he Elizabethans. Maryna is part of a livng, breathing tradition larger even than er adopted nation, and the book treats merican history as a subplot of artistic istory. Nations, tastes, and customs come nd go, and individuals come and go withn them. The drama endures, though, suriving by moving on. Maryna, like all great layers, is a chameleon. She can't be inned down by any single ideology, any ne language or politics or system. She reerves the right to be whatever she needs o be whenever she needs to be it, as she ees fit. America is just another theater, anther stop on a long, ongoing tour. ■

Walter Kirn's 1997–2000 reviews are availble at **newyorkmag.com**.

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THEATER **JOHN SIMON**

Heavenly Hash

'The Eternal Road' is a three-and-a-half-hour trudge over far too many potholes; Charles Busch burns bright in 'The Tale of the Allergist's Wife.'

USUALLY THINGS GET LOST IN TRANSLATION, BUT the title of the opera *Der Weg der Verheissung* ("the path of promise") gains in its English rendering, **The Eternal Road**: Nothing affords a better sense of eternity than sitting through the show's three and a half hours. The now-legendary 1937 premiere was a Broadway superspectacle by the writer Franz Werfel, composer Kurt Weill, and director Max Reinhardt, working more or less separately, largely at loggerheads. But Norman Bel Geddes's five-tiered set, uniting a synagogue sheltering persecuted Jews with God and his angels in Heaven, became a legend in its own right. The production was a critical success but a commercial failure.

The very concept is dubious. As a fearful congregation awaits clemency, exile, or death the next morning, a rabbi reads stories from the Old Testament, and these seem to come to life. But this acting-out of biblical episodes presents heaps of problems. Are these scriptural characters, including God and angels, somehow the real thing? How much time is left to develop the arguing characters of the congregation into more than stick figures if you must enact also a series of biblical vignettes? What new light can be shed on Bible stories rushing by as a passing parade? And can those stories still interest a modern audience? Does the new ending, superimposed for this revival, help?

Franz Werfel had written good poetry and drama in his youth; by the thirties, his talent had shifted toward the novel. This lament for the unending Jewish diaspora is, I'm afraid, lamentable. Kurt Weill was a genius of nonclassical music, but, early on, he had composed some imposing classical pieces. Even so, if you juxtapose his Second Symphony, the ripest of the latter, with his theater piece *The Seven Deadly Sins,* containing some of the same music, there is no contest: *Sins* wins.

So too here. When *Road* sounds like the Berlin theater and cabaret songs recycled, or the Broadway shows, as it were, precycled, it is lovely, however inappropriate to the text. When it tries to be heroic or religious, even incorporating some traditional Jewish sacred music, it falls flat. Compare it with Honegger's *King David,* which covers some of the same ground, and weep for Weill. No wonder the work hasn't been revived until Theater Chemnitz's opera company joined hands with BAM and Israeli and Polish companies to mount this somewhat doctored—but not cured—production.

Still, it could have profited from better direction than Michael Heinicke's, better design than David Sharir's (I was particularly amused when the naïve-art backdrops turned, for a view of Jerusalem, into Delaunay—or was it Feininger?), and some—any—choreography. The singers tended to sing like actors, the actors to act like singers. Yet it was nice to hear the worthy Theo Adam, even if vocally on his last legs, and good work from Jürgen Freier (Jeremiah) and two Siegfrieds, Lorenz and Vogel, in two roles each. A couple of others also registered favorably. But the Alien Girl and Ruth of Nancy Gibson; the Rabbi forged either by the American Roy Cornelius Smith or the German Peter-Jürgen Schmidt, who alternate; and the bewildered boy of the badly directed Christopher Jacob disappointed, as did some others.

The city of Chemnitz undertook this work as a gesture of repentance for the country's Nazi past. Is it fair to inflict it on those of us who have nothing to expiate?

AS THE POET HORACE OBSERVED, PARTURIENT MOUNTAINS can give birth to a ridiculous mouse. More rarely, the reverse occurs. This is not quite the case of Charles Busch's *The Tale of the Allergist's Wife,* yet who would have expected from a campy downtown playwright a nicely structured, intelligently funny, satirically relevant uptown comedy? It has only two defects. The mino one is that Rilke is not buried in Germany, as her averred, but in Switzerland; the major one, that Busc could not think of a good ending.

***Road* rage:** **Matteo de Monti, Christopher Jacob, and Peter-Jürgen Schmidt in Weill's epic.**

Photograph by Dieter Wuschans

The retired but still overactive allergist Dr. Ira Taub i married to Marjorie, an immobilized nervous wrec since the death of her therapist. To be sure, her trouble run deep. She has read all the right books, attende every conceivable concert, lecture, and exhibition, an is an expert on German literature and, especially, Her mann Hesse, whose *Siddhartha* is her favorite. But this has only marginalized Marjorie; a failed novelist, she cannot gain entry into the artistic and intellectual life she craves. She is not helped by Ira, who, though devoted, has little time for her or Hesse; still less by her kvetching Jewish mother, Frieda, preoccupied with her bowel movements and indifferent to her daughter's inertia. Not to mention that, in the Bronx River Road days, Frieda always favored her other children.

So now the elegantly furnished (by Santo Loquasto) Upper West Side apartment of the Taubs is a battleground: Marjorie, hysterically snapping at Ira and Frieda, cannot find peace even in her ability to quote Kafka and Cocteau. When her mother is at the door, she wishes it were Simone de Beauvoir. Well, one fine day it almost is. In comes Lee Green, ostensibly having rung the wrong bell. This fabulously dressed (by Ann Roth), youngish woman is in fact Lillian Greenblatt, a long-ago neighbor, whose many lives have included bonding in the Village with Kerouac, Baldwin, and Andy; sleeping with Günter Grass (how much closer to German literature can you get?); working for Chanel in Paris; acting in a Fassbinder movie; sitting at dinner between Kissinger and Princess Di; and reading all of Hesse, including *Magister Ludi*.

This last made me suspicious: I doubt if

nybody, Hesse included, ever finished eading *Magister Ludi*. And, sure enough, ee is not quite what she seems to be. ore of this witty, civilized play I cannot eveal, except that it needs a better endng. But not to despair: "Old I may be," ays Hesse's Govinda to Siddhartha, "but shall never stop seeking."

If you seek an ideal cast, look no furher. Linda Lavin, for whom the admiring Busch wrote Marjorie as, he says, a kind of King Lear, is that and more: Lady Macbeth, Willy Loman, Lydia Languish, and, better yet, herself at her dizzying best. As the befuddled Ira, Tony Roberts is—well, I'll say it—adorable. As the mother and mother-in-law from Gehenna, Shirl Bernheim is it, from aleph to omega. As Lee, Michele Lee is in every way as perfect as her last name. And as Mohammed the doorman, Anil Kumar is what I've always longed for: No doorman of mine has ever been able to discuss Nadine Gordimer with me.

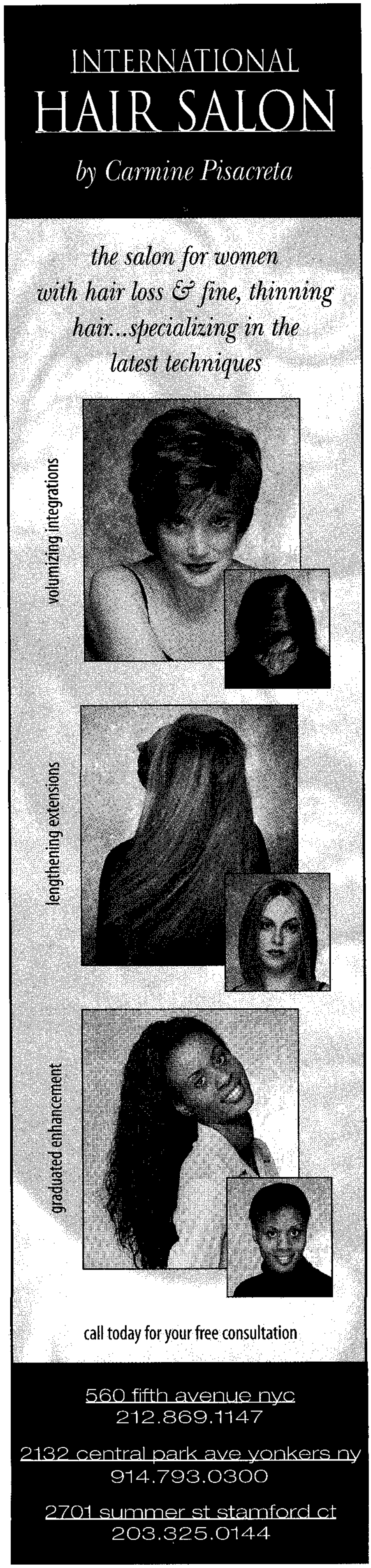
Having already praised Santo Loquasto and Ann Roth, let me add merely that Christopher Akerlind's lighting supplies delicious touches—note just what the chandelier does during scene changes. And Lynne Meadow has directed with the comic know-how of one who has digested everything from *Demian* to *Damn Yankees*. As for Charles Busch, he could have supplied generations of similarly named politicians with a full complement of humor.

GEORGE KELLY'S **The Torch-Bearers** IS A DElightful comedy, but not the way it is performed by Drama Dept. In this hapless production, abominably overdirected by Dylan Baker, an elegantly amusing social and theatrical satire is turned into vulgar farce. Back in 1922, Kelly envisioned a bunch of Philadelphia socialites putting on an amateurish play at the Horticultural Hall. We see the rehearsal preceding it at one of the ladies' homes, as well as the aftermath, when that lady's husband, Fred Ritter, opposed to the whole foolish business, has it out with his Paula and her delusions of a stage career, and makes her see not footlights, but the light.

Feeding Paula Ritter's and the others' delusions is Mrs. J. Duro Pampinelli, a preposterous priestess of Thespis, who knows all about theater in her or a pig's eye and directs her troupe of nincompoops with a wildly fluttery hand. The gifted Marian Seldes plays Mrs. Pampinelli as if she had also been directed by her: High camp can be funny, but should it go through the roof? Even so, the actress has her moments, just as the misdirected play still yields laughs. But some kind of restraining order would have been in order.

Faith Prince and David Garrison do nicely by Mr. and Mrs. Ritter, and Joan Copeland scores intermittently as a much-married lady acting as prompter. The others are as amateurish as the characters they portray, and as the supposedly piss-elegant Huxley Hossefrosse, Don Mayo gives the phrase "hold the mayo" a whole new meaning. ■

John Simon's 1997–2000 reviews are available at **newyorkmag.com**.



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ART MARK STEVENS

21st-Century Express

Trainloads of New Yorkers head to Long Island City for a new show surveying the year-2000 state of local art—but where's the painting?

SO MANY PEOPLE MOBBED THE OPENING OF **Greater New York** at the P.S. 1 Contemporary Art Center in Long Island City last week that the line waiting to get inside seemed to stretch halfway to Brooklyn. Amazing. A line around the block for art . . . *in Long Island City*? Is that legal? It helped that there were more than 140 "emerging" artists in the show, most of whom have extended families of friends. Even so, this exhibit developed into a must-see because it symbolized something important to the lofts of New York. Many young artists in the city have long felt overlooked by the mainstream museums. With this show, P.S. 1 and the Museum of Modern Art, which joined forces last year, declared that they hope to keep abreast of what young New Yorkers are doing at the turn of the century. It was the directors of the two institutions—Glenn Lowry of MOMA and Alanna Heiss of P.S. 1—who actually led the team of curators that assembled the show. According to Heiss, "the artists reveal what it is to be a New Yorker at the beginning of a new era."

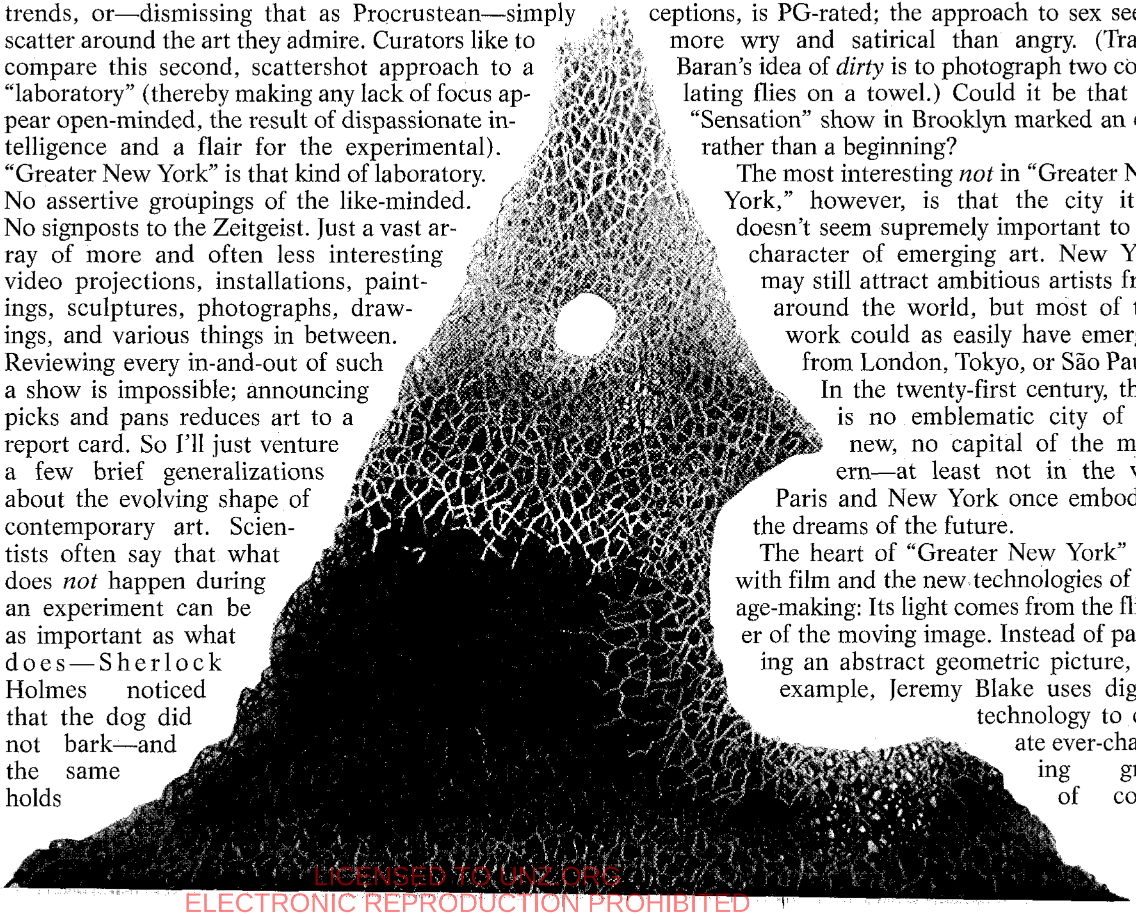
Organizers of these enormous surveys typically adopt one of two approaches. They either parse the contemporary scene into various movements and trends, or—dismissing that as Procrustean—simply scatter around the art they admire. Curators like to compare this second, scattershot approach to a "laboratory" (thereby making any lack of focus appear open-minded, the result of dispassionate intelligence and a flair for the experimental). "Greater New York" is that kind of laboratory. No assertive groupings of the like-minded. No signposts to the Zeitgeist. Just a vast array of more and often less interesting video projections, installations, paintings, sculptures, photographs, drawings, and various things in between. Reviewing every in-and-out of such a show is impossible; announcing picks and pans reduces art to a report card. So I'll just venture a few brief generalizations about the evolving shape of contemporary art. Scientists often say that what does *not* happen during an experiment can be as important as what does—Sherlock Holmes noticed that the dog did not bark—and the same holds true for this laboratory in Long Island City.

Painting—which once dominated art—does *not* "happen" in this exhibition. Many viewers will hardly notice its presence, although there are plenty of pictures hanging on the walls. It may be that the curators are not interested in painting today, or, more important, that most emerging artists find it irrelevant. The fact remains that with a few exceptions, even those calling themselves painters in this show display little or no interest in the sort of acquired skills and visual values that have inspired painters for centuries. They are illustrators of Warholian themes. Photography and sculpture—as traditionally understood in the modern art of the twentieth century—also display little strength. They seem reduced to the status of minor genres.

As for subject matter, you will *not* find in "Greater New York" the angry political tone typical of so much work made in the past twenty years. What overtly political art there is instead has a witty, delicate edge. In his depiction of the BCCI scandal, for example, Mark Lombardi has drawn an elegant genealogy of corruption that shows how the affair makes relatives of hundreds of people around the globe. The same holds true for the treatment of sex. Instead of delivering the usual package of sexual shock, this show, with a couple of exceptions, is PG-rated; the approach to sex seems more wry and satirical than angry. (Tracey Baran's idea of *dirty* is to photograph two copulating flies on a towel.) Could it be that the "Sensation" show in Brooklyn marked an end rather than a beginning?

The most interesting *not* in "Greater New York," however, is that the city itsel doesn't seem supremely important to the character of emerging art. New York may still attract ambitious artists from around the world, but most of this work could as easily have emerged from London, Tokyo, or São Paulo In the twenty-first century, there is no emblematic city of the new, no capital of the modern—at least not in the way Paris and New York once embodied the dreams of the future.

The heart of "Greater New York" lie with film and the new technologies of image-making: Its light comes from the flicker of the moving image. Instead of painting an abstract geometric picture, fo example, Jeremy Blake uses digita technology to create ever-changing grid of color



Pipe-cleaner dreams: Lucky DeBellevue's *Chenille Stems* (1997).

Johhna MacArthur projects a circle of light on the floor to tell a story. Viewers look down upon a white-clad figure who cuts a round black hole in the ice of a lake, as if to find comfort and sustenance there. (The work has a poignant, Beckett-like bleakness and severity.) The tradition of the Dada object, the Dada jape, and the Dada gesture also continues to attract much interest from emerging artists. Valeska Soares has created an object that resembles two large rubber-tipped droppers; they seem medicinal, but the shadow they cast looks like the bowler hats in Magritte. Mi Young Sohn places dozens of different bottled waters on a table. They would make a fashionable spread at an opening for artists in AA.

In the art of the past two decades, there are some revealing pairings of feeling—at once antithetical and complementary—that continue in the emerging art of the twenty-first century. If some artists celebrate sophisticated high tech, for example, others depict the quirky infantilization of modern society. In addition to TV monitors, the show is filled with plastic gewgaws, toys, and what looks like primitive, homemade stuff. Lucky DeBellevue makes a sculpture from zillions of junky little pipe cleaners. Mick O'Shea uses toy trains to spoof the art world. His locomotives pull tubes of paint; the cities are paint cans, the suburban houses folded-up artist announcements. If the show in general reflects the sensory overload of contemporary culture, moreover, a few artists insist upon a meditative clearing of space. Stephen Vitiello uses sound to define a room that's empty except for several handsome windows framing the fascinating cityscape beyond; in an old boiler room in the basement Ricci Albenda creates a white room of evanescent and edge-dissolving purity.

At the outset of the twenty-first century, many forward-looking artists are also ntensely nostalgic and sentimental—dreaming, as artists often do, of the noble beginnings of long ago. More often than not, the dream today isn't for the middle ages or for classical Greece but for the origins of the modern era. Many artists ove early machinery, old movie projecors, blurry pieces of film. At the center of "Greater New York," Julian Laverdiere has built what looks like the funerary platform of a hero. It contains a high-ech coffin in which lies a model of the unken clipper ship that first tried to wire he world a century and a half ago by layng the transatlantic telegraph cable. Scott Fitzgerald would have smiled: We beat on, boats against the current, borne easelessly into the past. ■

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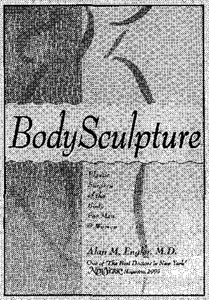

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POP MUSIC ETHAN BROWN

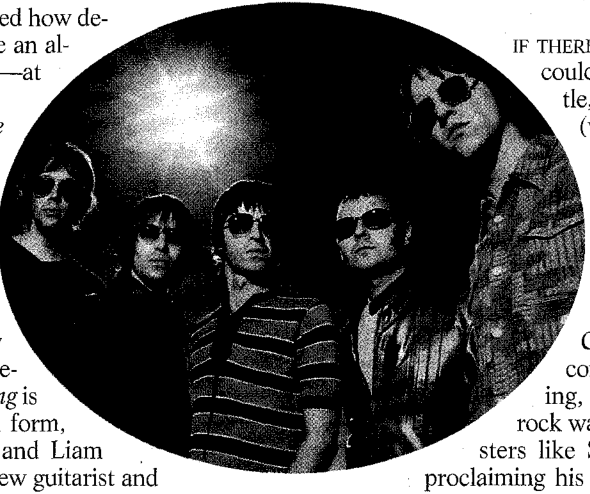
Leggo My Ego

Oasis gets experimental—and even a bit modest—on 'Standing on the Shoulder of Giants,' but Great Pumpkin Billy Corgan stays self-involved.

THE FAMOUSLY EGOTISTICAL SELF-PROCLAIMED "next Beatles," Oasis is the last band anyone would expect to come up with a self-deflating album title. But the very name of **Standing on the Shoulder of Giants** (Epic/550/Work) seems to acknowledge that even Oasis's best work merely revisits the kaleidoscopic pop of late-sixties Beatles and the British-class-conscious rock of the Jam. Ironically, just as the members of Oasis finally seem to have realized how derivative they are, they release an album that's strikingly original—at least by their own standards.

Oasis's last album, *Be Here Now,* contained such blatant swipes of the Beatles catalogue—even song titles like "It's Getting Better (Man!)" sound like they could be cribbed from the White Album—that the Gallagher brothers' famously cocky shoulders sagged beneath the weight. But *Standing* is a noticeable departure from form, and not just because Noel and Liam Gallagher have recruited a new guitarist and bassist, cleaned up their partying act, and even embraced New Agey good vibes on "Who Feels Love?" Oasis also stakes out very different sonic terrain, nodding to electronic pop, dub reggae, and sixties psychedelia. It's hardly retiring—this is still a band that implores its listeners to "Go Let It Out" on its first single—but at least it's more "Tomorrow Never Knows" than "A Hard Day's Night."

The album opens with "Fucking in the Bushes," a blistering rush of raucous percussion, twangy guitar, and hymnlike vocals. It might seem like a laddish sex joke, but it's inspired by a police officer's complaint of "kids running around naked, fucking in the bushes" at the chaotic Isle of Wight festival in 1970, and its aural blur sets the tone for the tape loops and tabla on "Who Feels Love?," the pulsing Mellotrons on "Little James," and the synth squiggles on "Put Yer Money Where Yer Mouth Is." Noel Gallagher still writes clichéd couplets like "Ordinary people are not like you and me / We're the keepers of their destiny," but *Standing* boldly goes where Oasis has never been before: the future.



IF THERE'S ANY AMERICAN BAND THAT could use a self-deflating album title, it's the Smashing Pumpkins (whose previous achievements in nomenclature include *Pisces Iscariot* and *Mellon Collie and the Infinite Sadness*). Unfortunately, on the Pumpkins' new **Machina/The Machines of God** (Virgin), front man Billy Corgan—who has seen the commercial reach of his sweeping, multi-tracked alternative rock wane next to shiny, happy popsters like Smash Mouth—is too busy proclaiming his relevance to bother coming down to earth. "You know I'm not dead!" he howls as the album opens, but Corgan's tortured high-mindedness renders *Machina* lifeless, aside from some surprising feedback on "The Everlasting Gaze" and "Heavy Metal Machine." Over music that follows grunge's quiet-loud-quiet dynamic, Corgan alternates between a whine and a whisper, veering from the redeeming power of love ("Only love can win," he croons on "This Time") to the redeeming power of love of music ("I'm alone / Radio, please don't go" he pleads on "I of the Mourning"). He poses as the unspoiled innocent but ends up clinging to his childhood the way Courtney Love holds on to her punk-rock roots—as a last grasp for credibility.

Meet the new rock—same as the old rock: Oasis (center) and the Smashing Pumpkins.

In brief: THE STOCKBROKERS GETTING DOWN TO THE NOTORIous B.I.G. in *Boiler Room* are onto something—hip-hop has become a single-minded soundtrack to the roaring bull market and the Rolexes that go with it. Alternatives to the cash-money crowd have been slim, but Wu-Tang Clan rapper Ghostface Killah has bucked the genre' trend (as well as his own group's malaise) on **Suprem Clientele** (Epic/Razor Sharp), an album that sublimely blends sixties pop, Memphis soul, and bits of comic book dialogue into a pop-art masterpiece reminiscen of Beck's *Odelay.* ■

Ethan Brown's 1999–2000 reviews are available a **newyorkmag.com.**

Photographs: top, Andrew McPhearson; bottom, Anton Corbjin

ROB PATRONITE & ROBIN RAISFELD

A Trio Grows in Brooklyn

While the rest of Brooklyn exports cheesecake and chopped liver to Manhattan, three classy Kings County spots give the term 'diner' an upscale spin.

IT ALL SEEMS SO 1976: FIRST, FIND A DECREPIT OLD diner in a remote part of town. Fix it up nice (but not *too* nice). Serve better food, and play cool music. Then sit back and wait for the hip, young artsy crowd to beat a path to your door. Isn't that what happened at the Empire Diner in West Chelsea (before anyone thought to call it West Chelsea)? It's happening again, in Williamsburg this time—at Diner, Miss Williamsburg Diner, and Relish, all of them within a few blocks of one another. Of course, this being Williamsburg, and two decades later and a new century and all, the diners are more decrepit, the food's even better, the chefs have impressive pedigrees, the music's cooler, and the crowd is hipper. The clothes they wear, though, look suspiciously familiar. Isn't that my old *Starsky and Hutch* T-shirt our waitress is wearing?

Beyond Junior's: Brooklyn's Diner, Miss Williamsburg, and Relish.

THE ONE-MONTH OLD **Relish** (225 WYTHE AVENUE; 718-963-4546) is the shiny new kid on the block. And compared with the other restored diners nearby, rescued from much worse states of disrepair, it seems like a rare find, like a vintage sedan whose previous owner was a little old lady who only drove it on Sundays. Relish is a big, classic fifties model, built to last with acres of stainless steel and stylish curved glass windows at the corners. When owner Sandy Stillman spotted it five years ago, it was love at first sight. The feeling wasn't mutual. Stillman spent three years courting the restaurant's owners, and two more restoring it to its former glory before updating it with sculptural lamps, red-tinted fluorescent panels, and a tantalizingly eclectic range of music. *Eclectic* is also an apt description of former Home chef Michael Wilson's elevated-comfort-food menu: Standards like meat loaf, burgers, chicken stew, and potpie are reworked in mostly successful ways. Starters include a chopped vegetable salad with a light, creamy blue-cheese dressing, and cheese fondue (minus the Sterno and forks), a big bowl of deliciously rich melted Fontina with warm toasted cornbread and sautéed mushrooms (both $5.50). It's hard to resist the first-rate grilled sirloin burger; not so the mushy fries that come with it ($6.50). Grandma's pot roast, succulent chunks of beef braised with root vegetables, is a perfect winter stew ($11); even fussier entrées like roasted monkfish ($13.50) with a parsnip-artichoke cake and mustard-caper sauce have a hearty, home-cooked feel to them. If there's a wait for a booth (guaranteed on weekends), you can dine at the long Formica counter with its vintage boomerang pattern.

IN THEIR HEYDAY, A LOT OF DINERS, LIKE BEAUTY-PAGEANT contestants, were ascribed the prefix "miss" and named for the city in which they resided. In that grand tradition, partners Pilar Rigon and Massimiliano Bartoli came up with the moniker **Miss Williamsburg Diner** (206 Kent Avenue; 718-963-0802), a Rosie the Riveter name that gives no inkling of the culinary surprises lurking behind the U-Haul-orange-and-gray façade of their rehabbed forties diner up the street from the Domino Sugar plant. With six comfortable booths and a Formica counter, it looks like a diner. With waitresses reciting specials and fast-order cooks in white paper hats working the sizzling grill, it sounds like a diner. But take one whiff—is that garlic? Rosemary?—and you know you're in an Italian restaurant, one that takes itself very seriously. Rigon and Bartoli, refugees from Il Bagatto and Osteria al Doge, respectively, haven't opened a restaurant so much as a cottage industry, where they make virtually everything themselves: pastas, smoked salmon, hot chocolate, even croissants.

But if the owners have standards, they also have rules: Don't ask for ketchup (except at brunch). No grated cheese with seafood entrées. No skim milk, either. That's not too much to ask in exchange for perfectly al dente spaghetti à la chitarra with fresh-tomato-and-basil sauce ($8.75); olive-oil-enhanced borlotti-bean soup ($5); juicy chicken breasts with goat cheese and marjoram tucked under the skin ($16); and straccetti alla rugantino ($11.50), cheesesteak-thin slivers of beef sautéed in a savory white-wine sauce redolent of rosemary and garlic. Rigon does desserts, and so should you—especially her spectacular chocolate soufflé baked in a ceramic coffee cup ($6).

Photographs by Kenneth Chen.

JUST OVER A YEAR OLD, **Diner** (85 BROADWAY; 718-486-3077) has already become a beacon of Williamsburg cool in the most stylishly understated way. Cabs that once ventured no farther into the outer-borough wilds than Peter Luger now continue down desolate Broadway and come to a tentative stop in front of an inconspicuous, bunker-like façade as unassuming as Diner's generic name. The plastic-wrapped menu is beyond reductive, listing pedestrian-sounding selections like "soup" ($4), "burger" ($7), and "spinach" ($3) in a typeface you might remember from pre-word-processor days. Inside, the snug 1927 dining car tilts precipitously toward the East River; the angle is especially pronounced in the back booth, where gravity dares glassware to stay put. Somehow, the disequilibrium contributes to the charm of the place, with its artfully mismatched tiles, table leaves that don't stay up, and sparkly-vinyl-clad counter stools that don't stay grounded in the dilapidated mosaic floor. But since the owners apprenticed with Keith McNally, that master of the artfully aged veneer, the run-down-ness is perfectly harmonized with such bistro trappings as wine bottles of water, Stella Artois on tap, and a high mirrored panel for scoping out the crowd.

Chef Caroline Fidanza (formerly of Savoy) supplements staples like moules-frites and goat-cheese salad with impressive daily specials like one night's antipasto plate ($7.50) of sliced saucisson sec with oil-slicked olives, delicious peasant bread, and fresh ricotta. A succulent pork loin ($12) gets a flavor boost from caramelized cipollines, and tender lamb ragout flecked with orange peel is the perfect textural counterpoint to its accompanying crispy white-bean gratin ($13). Everything's so good, dessert comes as a shock. Try the lemon-meringue-pie special, as hard and rubbery as a novelty-store gag gift, and you'll wonder if you've become the victim of a practical joke. But at brunch, "hot cereal" ($5) wins us back: a deep crock of hot, creamy polenta drizzled with honey and topped with a spoonful of melting mascarpone. And the "chocolate sandwich" ($4) is a sliced baguette that's toasted, buttered, and filled with oozing semisweet chocolate. The juice ($2.50) is fresh-squeezed, the espresso ($2) strong, and the omelette of the day ($6.50) stuffed with mushrooms and barley, topped with chive ricotta cheese, and served with two triangles of toasted pizza bianca. Diner currently closes for an hour or two between lunch and dinner but will soon stay open continuously from 11 A.M. on. Don't expect breakfast anytime soon, though. It's a night-owl kind of place. ■

Rob Patronite & Robin Raisfeld's 1999–2000 reviews are available at **newyorkmag.com**.

Horowitz *continued from page 28*

bridge the gap between the minority community and the Police Department.

Mayor Giuliani's response to the issue has only amplified their anger. He didn't go to the Bronx, he didn't meet with black leaders, and he didn't bother to take an evenhanded position by saying the cops were cleared by the jury but he understood that people have a right to disagree and seek redress through the system. He simply said, yet again, that New York's Police Department shoots fewer people than many other American big-city departments.

"I have no argument with the mayor about those numbers," says Walcott, "but there's a lot more to building relationships than facts and figures."

The mayor simply refuses—even if just for the sake of appearances—to send any signal or take any action that shows he is sensitive to what people are feeling. He doesn't show any respect for the possibility that there is another side to the story and people can hold legitimate views that differ from his.

"I don't know why he is the way he is," says Butts, whose church now holds classes in how to react when stopped by the police, "but he's hopeless. This has nothing to do with politics. People are frustrated that the leader of this city, the leader of the police, refuses to acknowledge there's a problem."

The mayor also refuses to recognize the value of trying to bring people together. Not everyone who questions the circumstances and the number of bullets fired in the shooting of Amadou Diallo is a cop-basher. Not everyone who asks if it's time for the department to throttle back a little given the enormous reductions in crime is an idiot or worse.

"It's almost like no matter what you do, he's gonna insult you and demonize you," says Sharpton. "And for what? For asking why an innocent man was killed by 19 bullets? Even my worst critic would have to say we've built one of the most multiracial movements the city has seen in years. How can he call us divisive?"

In fact, Giuliani's unwillingness to give any ground, to acknowledge that the police can make a mistake—to acknowledge that an innocent man's being killed by the police is by definition an injustice—serves to undermine his and the NYPD's historic achievement. There is no question that the city is a far better place than it was seven years ago, but it's difficult to celebrate the change fully when there are large numbers of people who continue to be afraid of the police.

"With something as egregious as this case, when 41 shots are fired," says Walcott, "it makes people who've always been trying to work inside the system to get reform obsolete. Because it gives justification to those who say no matter what you do, the criminal-justice system doesn't work for us."

THE OTHER TRAGEDY OF THE DIALLO CASE IS that the mayor, if he so chose, could lead the city out of its current impasse.

"There is a wall between the black community and the mayor," says Walcott. "He needs to show that 'I really, really do understand what you're saying and what you're going through. I may see it a certain way, but I understand where you're coming from, and this is what I'm gonna try to do to respond to that.' "

On the policing front, it is time for a quality-of-life initiative. In the same way that the department began to take back the streets by first focusing on small signs of disorder—quality-of-life crimes—it is now time for a similar program within the department. Change attitudes by starting with the small things: not just the number of people who are killed, but how many are roughed up needlessly, insulted, or subjected to a petty reign of terror.

> *"With something as egregious as this case,* **when 41 shots are fired,**" *says Urban League president Dennis Walcott, "it makes people who've always been trying to work inside the system to get reform obsolete."*

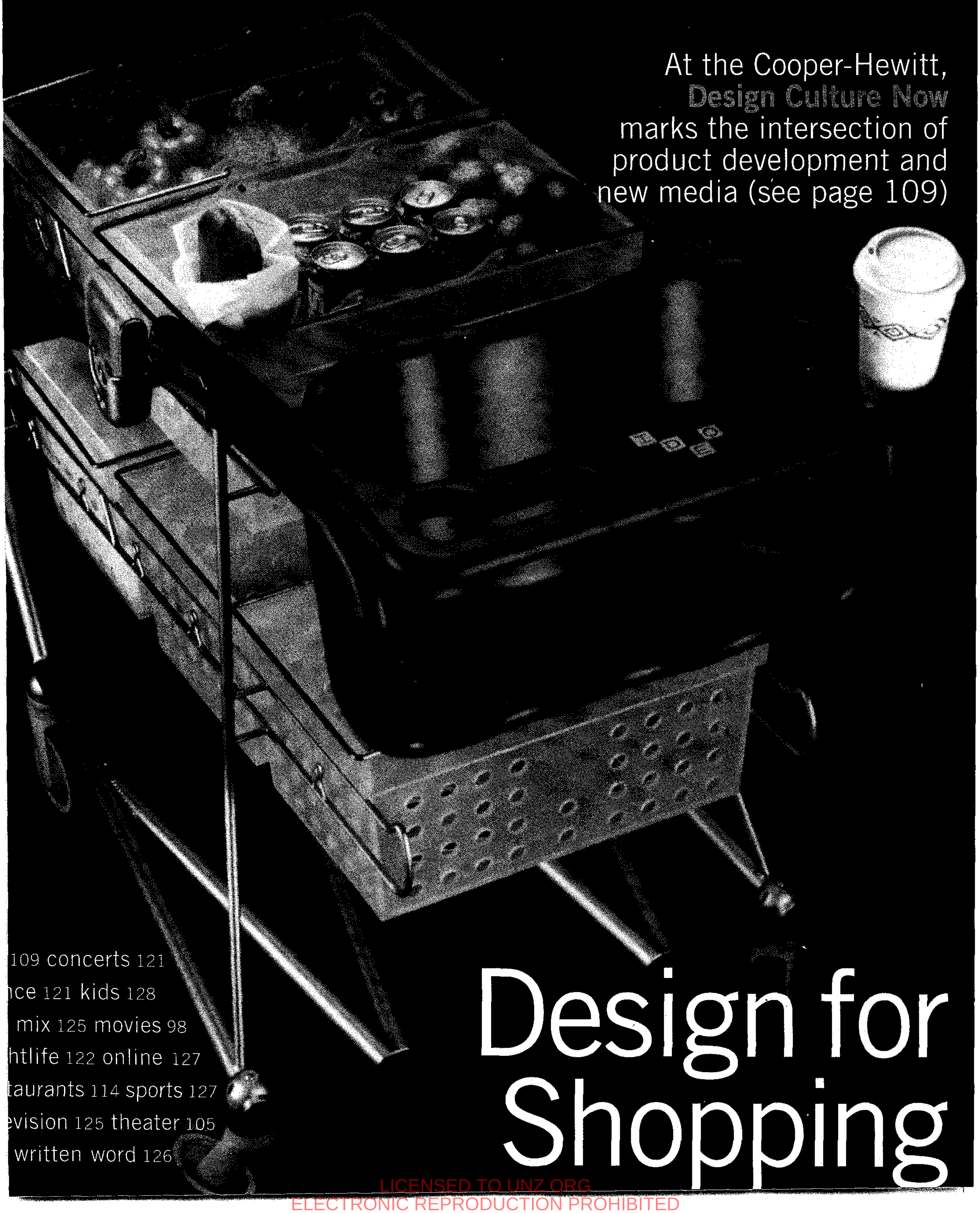
"We all have a responsibility," says Walcott, "if we believe in the city, to approach this from an optimistic point of view and to do everything we can to try and bridge this divide."

Butts is no less hopeful but believes there'll be little substantive change in the city until there's a change in City Hall. I asked him if he was sorry that he injected politics into his sermon by appearing to endorse Hillary Clinton—if it didn't undermine the impact of what he said by enabling the mayor to simply dismiss his remarks as partisan politics as usual.

"First of all," he told me, "I don't care what he says at this point. Second of all, I was not trying to endorse Hillary, who I'm not that crazy about, either. I just wanted the people to understand that the only way he's gonna get the depth of how we feel is to defeat him at the polls." ■

A Weekly Guide to Entertainment and the Arts in New York

At the Cooper-Hewitt, *Design Culture Now* marks the intersection of product development and new media (see page 109)



Design for Shopping

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movies

Polanski's *Ninth Gate*...De Palma's *Mission to Mars*

New Films

Agnes Browne—Anjelica Huston directs and stars in this adaptation of Brendan O'Carroll's best-selling novel *The Mammy,* about a widow who struggles to make ends meet and keep her seven children from starving in late-sixties Dublin. (1 hr. 32 mins.; R) *CC Angelika Film Center; Clearview's First & 62nd St.; Sony Lincoln Square.*

★**All About My Mother**—Pedro Almodóvar's movie about a mother, magnificently played by Cecilia Roth, who becomes a caregiver to an entire carnival of lost souls, is his best in years. In Spanish with English subtitles. (Rainer; 11/29/99) (1 hr. 41 mins.; R) *CC Angelika Film Center; CC Eastside Playhouse; Lincoln Plaza Cinemas;* BAM *Rose Cinemas; Kew Gardens Cinemas; North Shore Towers.*

American Beauty—Kevin Spacey plays a middle-aged zero living out a life of quiet desperation in spic-and-span suburbia with a wife (Annette Bening) and daughter (Thora Birch) who despise him. (Rainer; 9/20/99) (1 hr. 56 mins.; R) *Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Loews State; Clearview's Beekman; UA East; Clearview's Olympia; Loews 84th Street; Clearview's Cobble Hill; UA Marboro; UA Astoria; UA Movies at Staten Island.*

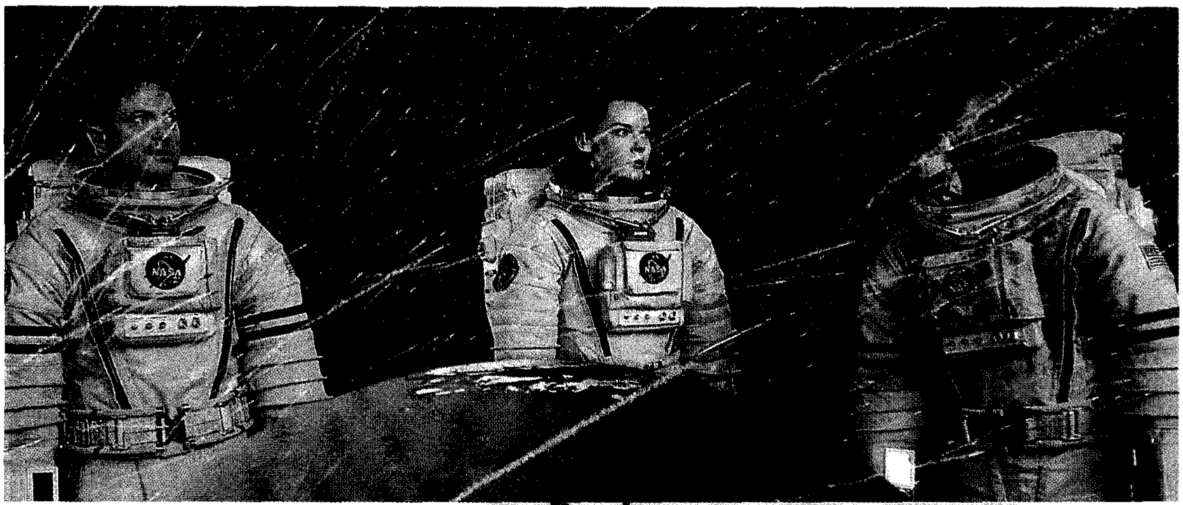
American Movie—Two years in the life of Mark Borschadt, a driven and slightly deranged independent filmmaker in Wisconsin. (1 hr. 47 mins.; NR) *Cinema Village.*

The Beach—Leonardo DiCaprio's new film is a woozy piece of jungle fever about an American backpacker in Thailand who finds his way into a supposed island paradise only to find purgatory. (Rainer; 2/21/00) (1 hr. 53 mins.; R) *UA Union Square; UA Criterion; Clearview's Chelsea; Clearview's 62nd and Broadway; Bay Plaza; UA Movies at Sheepshead Bay; Kaufman Astoria Cinema; UA Crossbay II.*

Beautiful People—The lives of several very different Londoners—an aristocratic doctor, a Serbian pianist, a shell-shocked Scottish documentarian, and a teenage heroin addict—all intertwine while the war in Bosnia rages on. (1 hr. 47 mins.; R) *Quad Cinema.*

★**Being John Malkovich**—A stunning piece of metaphysical vaudeville. John Cusack plays a dejected puppeteer who, working as a file clerk, discovers in the wall of his office a portal leading directly into the head of John Malkovich (playing himself). (Rainer; 11/8/99) (1 hr. 52 mins.; R) *Loews State; Kew Gardens Cinemas.*

★**Boiler Room**—This debut feature from writer-director Ben Younger is, at least until the heavy moralizing and Freudianizing sets in, a terrific thrill ride through the underworld of a chop-shop brokerage house and the sharks who swim through it. With Giovanni Ribisi, Ben Affleck, Scott Caan, Nicky Katt, and Vin Diesel. (Rainer; 2/28/00) (2 hrs. 1 min.; R) *CC Village East; Clearview's Chelsea West; Loews Kips Bay Theatre; CC Cinemas 1, 2, 3; Loews 42nd Street E Walk; Loews Orpheum 7; Loews 84th Street; Whitestone; Clearview's Cobble Hill; Linden Boulevard Multiplex; UA Movies at Sheepshead Bay; UA Astoria; UA Movies at Staten Island.*



Previews
To Catch a Thief

Brian De Palma has taken heat over the years for his unabashed borrowings from the greats of the past. 'Obsession' and 'Dressed to Kill' drew from Hitchcock, and of course the baby-carriage-on-the-steps scene in 'The Untouchables' was lifted pretty much unchanged from Eisenstein's 'The Battleship Potemkin.' His new, glacially paced space odyssey, 'Mission to Mars,' which stars Gary Sinise, Connie Nielsen, Don Cheadle (pictured, from left), and Tim Robbins, features a talking computer. Haven't we seen that movie somewhere before? Opens March 10.

★**Boys Don't Cry**—Directed by first-timer Kimberly Peirce, the film is about Teena Brandon, who, a Brandon Teena, passed as a boy, romanced the girls, and was killed for her deceptions by two ex-cons in Nebraska in 1993. (Rainer; 10/18/99) (1 hr. 54 mins.; R) *Quad Cinema; CC Murray Hil Cinemas; UA Criterion; Kaufman Astoria Cinema Kew Gardens Cinemas.*

The Cider House Rules—Michael Caine, Delroy Lindo, and Tobey Maguire star in Lasse Hallström' sweet coming-of-ager, based on the novel by Joh Irving. (2 hrs. 11 mins.; PG-13) *CC Angelika Fil Center; Loews Kips Bay Theatre; CC Crown Gotham UA Criterion; Clearview's Chelsea; Sony Lincol Square;* BAM *Rose Cinemas; Cinemart; Kaufman Astoria Cinema; UA Movies at Bayside.*

The Closer You Get—Another Irish village comedy This one's about a host of Donegal countryme who seek American companionship. (1 hr. 3 mins.; PG-13) *UA Union Square; Clearview's First 62nd St.; Lincoln Plaza Cinemas.*

★**The Cup**—Bhutanese director Khyentse Norbu se his calm and lulling firs film in a Tibeta monastery-in-exile in th foothills of the Himalaya It's about the vagaries o the monastic life, centerin on young monks obsesse with World Cup socce His touch is playful, no lordly. (Rainer; 2/7/00) (hr. 34 mins.; G) *CC Villag East; Lincoln Plaza Cinema*

Deterrence—Snowed-in a a Colorado diner, the vice president (Kevin Pollack must thwart mass nuclea destruction when wa breaks out with Iraq. O boy. (1 hr. 41 mins.; R *Opens 3/10.*

Drowning Mona—Bette Midler plays an obnoxio woman who turns up i the local fishing pond an Danny DeVito is the small town sheriff who stuck investigating her supposed murder. Trou ble is, the whole town wanted her dead. (1 h 31 mins.; PG-13) *Loews Village; Clearvie Chelsea West; Loews Kips Bay Theatre; Loe 42nd Street E Walk; Loews New York Twin; So Lincoln Square; Whitestone; Linden Bouleva Multiplex; Pavilion; UA Marboro; Kaufman Ast ria Cinema; UA Movieworld; UA Movies at Sta en Island.*

★**The End of the Affair**—Neil Jordan's adapta tion of Graham Greene's 1951 sin-and-re demption novel is an impressive, and oppre sive, achievement, featuring Ralph Fiennes an acidulous novelist in torrid, soulful i volvement with the wife (Julianne Moore) a meek civil servant (Stephan Rea). (Raine 12/13/99) (1 hr. 45 mins.; R) *UA Gemi North Shore Towers.*

Ghost Dog: The Way of the Samurai—Fore Whitaker is a quiet, intense, snuggly bear of contract hit man who abides the code of t Samurai warrior. Funny and poetic. Direct by Jim Jarmusch. (1 hr. 56 mins.; R) *CC A gelika Film Center; Loews 42nd Street E Wal Loews 84th Street; Concourse Plaza; Whiteston Linden Boulevard Multiplex.*

'Cue' cover photograph courtesy of the Cooper-Hewitt National Design Museu

"A HEART-RENDING PORTRAIT BROUGHT TO LUMINOUS LIFE BY THE MAGNIFICENT PERFORMANCES OF MADHUR JAFFREY AND GRETA SCACCHI!"

-ANDREW SARRIS, THE NEW YORK OBSERVER

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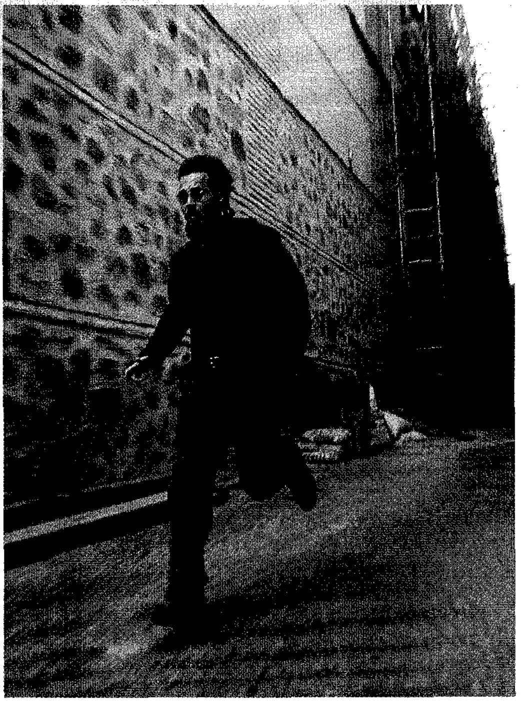
Girl, Interrupted—*One Flew Over the Cuckoo's Nest* meets *Clueless.* With Winona Ryder and Angelina Jolie. (2 hrs. 3 mins.; R) *UA Union Square.*

The Green Mile—Stephen King's serialized novel, set in a southern penitentiary in the thirties, has been made into a pretty good film starring Tom Hanks as a prison guard and Michael Clarke Duncan as the hulking death-row behemoth with the healing grace. (Rainer; 12/20/99) (3 hrs.; R) *Loews Kips Bay Theatre; Loews State; Sony Lincoln Square; Linden Boulevard Multiplex; Kew Gardens Cinemas; UA Astoria.*

Hanging Up—Diane Keaton directed this adaptation of the Delia Ephron novel, scripted by the author and Nora Ephron, and it's too overeager to please. The comedy-drama, about three warring sisters, played by Keaton, Meg Ryan, and Lisa Kudrow, and their hospitalized father (Walter Matthau), plays like medium-grade Neil Simon. (Rainer; 2/28/00) (1 hr. 32 mins.; PG-13) *Loews 19th St. East; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews Orpheum 7; UA Gemini; Sony Lincoln Square; Bay Plaza; UA Marboro; UA Movies at Sheepshead Bay; Kew Gardens Cinemas; Main Street Cinemas; UA Astoria; UA Movies at Bayside; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

Previews
Johnny Come Lately

Since first making hearts thump as the baby-faced boy-next-door in *Nightmare on Elm Street,* Johnny Depp has tried desperately (whether he was getting his weird on as *Ed Wood* or getting his drink on at the Viper Room) to keep to the fringe and escape his pretty-boy status. In Roman Polanski's new supernatural thriller, *The Ninth Gate,* the 36-year-old Depp (pictured) may have finally succeeded at alienating his teen following. Playing a bland, bearded rare-book seller commissioned by an eccentric collector to find the third volume in a demonic trilogy, Depp looks almost over-the-hill. Perhaps *now* critics will start recognizing his talent, no longer blinded by his dashing good looks. Opens March 10.



Photograph by Peter Mountain/Artisa

Holy Smoke—Kate Winslet is an Australian girl who falls under a guru's spell. Harvey Keitel is the cult deprogrammer who gets caught up in the swirl. The relationship between them is like *Feminism for Dummies,* and the film, directed by Jane Campion, becomes more and more absurd as it plays itself out. (Rainer; 12/13/99) (1 hr. 45 mins.; R) *CC Angelika Film Center; CC Cinemas 1, 2, 3; Lincoln Plaza Cinemas.*

★**The Hurricane**—Denzel Washington gives a powerhouse performance as Rubin "Hurricane" Carter in this film about the middleweight contender's fight for exoneration after being wrongfully arrested on a murder rap and imprisoned for almost nineteen years. (Rainer; 1/10/00) (2 hrs. 26 mins.; R) *UA Union Square; UA Criterion; Clearview's Chelsea; Clearview's First & 62nd St.; Loews 84th Street; Linden Boulevard Multiplex; Kew Gardens Cinemas.*

★**The Insider**—Al Pacino is *60 Minutes* producer Lowell Bergman, and Russell Crowe is Jeffrey Wigand, the reluctant tobacco-company whistle-blower whom Bergman coaxed into spilling the beans. It's a florid, doomy movie, but the muck here is worth raking. (Rainer; 11/15/99) (2 hrs. 37 mins.; R) *UA Union Square; CC Murray Hill Cinemas; Clearview's Ziegfeld; UA Criterion; Clearview's First & 62nd St.; Clearview's Cobble Hill.*

Judy Berlin—Edie Falco gives a touching, deliciously nut-brain performance as an aspiring actress in Long Island who works in a local historic village as an early settler in this sweet piece of little-people dramaturgy. With Bob Dishy, Barbara Barrie, and Madeline Kahn in her last role. First-timer Eric Mendelsohn wrote and directed. (Rainer; 3/6/00) (1 hr. 30 mins.; NR) *Loews State.*

Kadosh—The story of two sisters who live in Mea Sharim, Jerusalem's ultra-Orthodox Jewish quarter, and whose lives and marriages are dictated by the strict hermetic community. In Hebrew with English subtitles. (1 hr. 50 mins.; NR) *Film Forum.*

Kirikou and the Sorceress—A beautifully animated African folktale about a little boy who tries to stop an evil sorceress from torturing his village. (1 hr. 14 mins.; PG) *Cinema Village.*

The Life and Times of Hank Greenberg—Aviva Kempner's tribute to "the baseball Moses" tells the story of Greenberg, a handsome Jewish kid from the Bronx who made it to the big leagues. (1 hr. 30 mins.; NR) *The Screening Room; CC Sutton; North Shore Towers.*

The Little Thief—Erick Zonca (*The Dreamlife of Angels*) returns to the frustrated world of the French underclass. Shown with his 1996 short "Alone." Both in French with English subtitles. (1 hr. 39 mins.; NR) *Film Forum.*

Louis Prima: The Wildest!—A fun and informative documentary that, through archival footage and rare interviews, follows the legendary showman's career from New Orleans to New York to Las Vegas. (1 hr. 30 mins.; NR) *Cinema Village.*

Magnolia—A San Fernando Valley–based epic of alienation from Paul Thomas Anderson. A remarkable cast, including Julianne Moore, Jason Robards, and William H. Macy, is featured in mostly unremarkable settings. (Rainer; 1/10/00) (3 hrs. 15 mins.; R) *UA Union Square; CC Sutton; Clearview's Chelsea.*

Midnight—From the director of *Central Station,* Walter Salles, comes this powerful and romantic story of a convict and a suicidal young woman living in Brazil. Shown with "Cuba 15," a short about a Cuban girl's fifteenth birthday party. (1 hr. 15 mins.; NR) *Opens 3/10 at The Screening Room.*

Mifune—A strange and amusing film about a successful businessman who moves back to his rural hometown to care for his retarded brother after their father's death. To help out, he hires an ex-hooker as a housekeeper. It's an unlikely family film: *Rain Man* meets *Pretty Woman* meets the Danish New Wave. In Danish with English subtitles. (1 hr. 38 mins.; R) *CC Angelika Film Center; Lincoln Plaza Cinemas.*

Mr. Death—Errol Morris's latest documentary is about Fred Leuchter Jr., who drinks 40 cups of coffee a day and designed "more humane" electric chairs before becoming the unwitting hero of the Holocaust-denial movement. (Rainer; 1/10/00) (1 hr. 31 mins.; NR) *Cinema Village.*

My Dog Skip—The late Willie Morris's best-selling memoir about growing up in Mississippi with his beloved fox terrier, Skip, is now a sweet, warm family film starring Kevin Bacon, Diane Lane, Frankie Muniz) and a Jack Russell terrier. (1 hr. 35 mins.; PG) *UA Union Square; Loews Kips Bay Theatre; CC Cinemas 1, 2, 3; Loews State; New Coliseum; Sony Lincoln Square; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Ridgewood; Centre Sunnyside; Jackson Triplex; Kaufman Astoria Cinema; UA Crossbay II; UA Movies at Staten Island.*

The Next Best Thing—See Rainer, page 86. (1 hr. 47 mins.; PG-13) *Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Clearview's Park and 86th St.; Loews 72nd St. East; Sony Lincoln Square; Whitestone; Kent Triplex; Linden Boulevard Multiplex; UA Movies at Sheepshead Bay; Centre Sunnyside; Main Street Cinemas; UA Astoria; UA Crossbay II; UA Movies at Bayside; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

Next Friday—Picking up where we left off with Ice Cube and his reefer-toking pals in *Friday,* only this time they're in the suburbs. (1 hr. 33 mins.; R) *Bay Plaza; Concourse Plaza; Linden Boulevard Multiplex.*

★**Not One Less**—A small, affecting fable from Zhang Yimou about a 13-year-old substitute village schoolteacher who goes into the city to find one of her errant pupils. (Rainer; 2/21/00) (1 hr. 46 mins.; NR) *Quad Cinema; Lincoln Plaza Cinemas.*

Orphans—After the death of their mother, four grown children return to thei Glaswegian home to mourn and prepare for the funeral during a terrific storm. (1 hr. 35 mins.; NR) *Opens 3/10 at Loews State.*

Pan Tadeusz—Andrzej Wajda brings to lif the epic Polish novel of the same name about the war between Poland an Lithuania. In Polish with English subtitles (2 hrs. 27 mins.; NR) Opens 3/10 a Clearview's 59th St. East.

Pitch Black—Vin Diesel, Radha Mitchell and Cole Hauser are marooned in space o a strange, hot, *seemingly* lifeless planet. Jus wait until dark. (1 hr. 47 mins.; R) *U Union Square; Loews Kips Bay Theatre; Loew 42nd Street E Walk; Clearview's Chelsea Clearview's Park and 86th St.; Loews 84t Street; Nova; Bay Plaza; Concourse Plaza Whitestone; Canarsie; Linden Boulevard Multiplex; Ridgewood; UA Movies at Sheepshea Bay; Cinemart; Kaufman Astoria Cinema Main Street Cinemas; Plaza; UA Crossbay UA Movieworld; UA Movies at Staten Island.*

★**Princess Mononoke**—Hayao Miyazaki ha crafted a ravishing epic set in mythic fourteenth-century Japan, filled with gods an demons and forest creatures. (Rainer; 11/8/99) (hrs. 13 mins.; PG-13) *Cinema Village.*

★**Rear Window**—Alfred Hitchcock's 1954 classic ha been wonderfully restored by Robert Harris an James Katz. James Stewart is the news photographer sidelined with his leg in a cast in his Villag apartment, and Grace Kelly is his marriage-minded girlfriend. When Stewart begins peeping int his neighbors' windows across the courtyard, h sets in motion a ghastly black comedy c voyeurism. (Rainer; 1/24/00) (1 hr. 54 mins.; PG *The Screening Room; Clearview's First & 62nd St.*

Reindeer Games—John Frankenheimer's latest cape stars Ben Affleck as an ex-con who is forced t hold up a two-bit casino in a Santa suit by a slutty Charlize Theron and smarmy Gary Sinise. Jus plain awful. (1 hr. 39 mins.; R) *Loews Village; C Murray Hill Cinemas; Loews 19th St. East; Loew 42nd Street E Walk; Loews New York Twin; Loews Orpheum 7; Clearview's Olympia; New Coliseum; Son*

Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; Centre Sunnyside; Kaufman Astoria Cinema; Main Street Cinemas; Plaza; UA Crossbay II; UA Movies at Staten Island.

Scream 3—Neve Campbell, Courteney Cox Arquette, and David Arquette reunite with director Wes Craven for one last scream. With Jenny McCarthy and Parker Posey. (1 hr. 56 mins.; R) *CC Village East; Loews 19th St. East; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; UA Movies at Sheepshead Bay; Kaufman Astoria Cinema; UA Crossbay II; UA Movies at Staten Island.*

Sex: The Annabel Chong Story—A documentary about Grace Quek, a.k.a. Annabel Chong, a hardworking college student and self-proclaimed feminist who broke the world record for "biggest gang bang" when she had sex with 251 men in ten hours. (1 hr. 26 mins.; NR) *Quad Cinema.*

Snow Day—When a blizzard hits upstate New York, the students snow-plow their school shut and wreak havoc. With Chris Elliott, Chevy Chase, and Mark Webber. (1 hr. 29 mins.; PG) *Loews Village; Loews 42nd Street E Walk; Clearview's First & 62nd St.; Loews Orpheum 7; New Coliseum; Nova; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Clearview's Cobble Hill; Linden Boulevard Multiplex; Ridgewood; UA Movies at Sheepshead Bay; Cinemart; Jackson Triplex; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay; UA Movieworld; UA Movies at Staten Island.*

Sweet and Lowdown—Woody Allen's latest piece of implied self-criticism stars Sean Penn as a legendary (and fictionalized) jazz guitarist from the thirties who lives his life as a heel and puts all his emotions into his art. Sound familiar? (Rainer; 12/13/99) (1 hr. 35 mins.; PG-13) *UA Union Square; Clearview's First & 62nd St.*

The Talented Mr. Ripley—Anthony Minghella's adaptation of the celebrated Patricia Highsmith novel is a dark thriller made luxurious under a bright Italian sun. Matt Damon plays the psychopathic Tom Ripley. Jude Law and Gwyneth Paltrow co-star, looking embossed in expensiveness. (Rainer; 1/3/00) (2 hrs. 15 mins.; R) *Loews Kips Bay Theatre; Sony Lincoln Square.*

3 Strikes—Brian Hooks (*Beloved, Bulworth*) stars in this comedy about a young convict trying to avoid his third conviction, which, according to California penal codes, would result in a life sentence. With David Alan Grier. (1 hr. 24 mins.; R) *CC Village East; Loews Astor Plaza; Clearview's Chelsea; Loews Orpheum 7; Loews 84th Street; New Coliseum; Nova; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Kent Triplex; Linden Boulevard Multiplex; Ridgewood; Cinemart; Jackson Triplex; Kaufman Astoria Cinema; UA Crossbay; UA Hylan Plaza.*

The Tigger Movie—Winnie-the-Pooh's hyper-spastic pal Tigger bounces about in search of his ancestry. (1 hr. 16 mins.; G) *CC Village East; CC Sutton; Loews 84th Street; Bay Plaza; Concourse Plaza; Whitestone; Clearview's Cobble Hill; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Cinemart; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

★**Titus**—Julie Taymor's stab at Shakespeare's most Marlovian play is striking and original and, in its clash of the brutal and the delicately poetic, supremely off-putting. (Rainer; 12/20/99) (2 hrs. 21 mins.; R) *UA Union Square.*

★**Topsy-Turvy**—Mike Leigh's movie about Gilbert and Sullivan and what led to *The Mikado* is a rich tribute to the theater and theater people. It's an uncharacteristic work for Leigh, but he moves

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by Peter Rainer...A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the theaters where the film is playing.

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right into the late-Victorian era without a hitch. The feelings in this film run very deep, and Jim Broadbent's Gilbert and Allan Corduner's Sullivan are marvelously played. (Rainer; 12/20/99) (2 hrs. 41 mins.; R) *Loews Village; Paris Theatre; BAM Rose Cinemas; Kew Gardens Cinemas; The American Museum of the Moving Image.*

What Planet Are You From?—See Rainer, page 86. (1 hr. 40 mins.; R) *Art Greenwich Twin; UA Union Square; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Clearview's Chelsea; UA Gemini; Sony Lincoln Square; UA Movies at Sheepshead Bay; Centre Sunnyside; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay II; UA Movieworld; UA Movies at Staten Island.*

The Whole Nine Yards—Matthew Perry is an amiable dentist, Rosanna Arquette is the wife who wants him dead, and Bruce Willis is Jimmy "the Tulip," the ex–hit man who lives next door in dubious witness protection. You do the math. (1 hr. 39 mins.; R) *UA Union Square; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews Coronet; Clearview's Chelsea; Loews Orpheum 7; Clearview's Metro Cinema; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Clearview's Cobble Hill; Linden Boulevard Multiplex; Pavilion; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay II; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

★**Wonder Boys**—A marvelous comedy starring Michael Douglas as a college creative-writing professor in Pittsburgh whose wife has walked out on him. It takes place over the long weekend in which his life unravels and ties itself up again. Tobey Maguire co-stars and the terrific cast also includes Robert Downey Jr. and Frances McDormand. Curtis Hanson directed, lyrically and lucidly, from Steve Kloves' adaptation of Michael Chabon's 1995 novel. (Rainer; 3/6/00) (1 hr. 52 mins.; R) *Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews Coronet; Loews Orpheum 7; Clearview's Metro Cinema; Sony Lincoln Square; Bay Plaza; Whitestone; Pavilion; Kaufman Astoria Cinema; UA Crossbay II; UA Movies at Bayside; UA Movies at Staten Island.*

Festival
The Subterraneans

The seventh annual "New York Underground Film Festival" at Anthology Film Archives promises a weeklong, 142-film docket of offbeat indie features, shorts, and amateur documentaries, many (if not all) of which poke fun at various social maladies, foibles, and hypocrisies. Tops among the documentaries is 'The Target Shoots First' (pictured), a deft comic look at the detachment of corporate America and the commodification of music and culture—a sentiment the festival's sponsor, Jameson Irish whiskey, surely hopes you'll raise a glass to. Begins March 8.

Manhattan

Below 14th Street

Art Greenwich Twin—97–101 Greenwich Ave., at W. 12th St. (212-929-3350) *Mansfield Park; What Planet Are You From?*

CC Angelika Film Center—18 W. Houston St. (212-995-2000) *Agnes Browne; All About My Mother; The Cider House Rules; Ghost Dog: The Way of the Samurai; Holy Smoke; Mifune.*

CC Village East—189 Second Ave., at 12th St. (212-529-6799) *Boiler Room; The Cup; Scream 3; The Sixth Sense; The Straight Story; 3 Strikes; The Tigger Movie.*

Cinema Village—22 E. 12th St. (212-924-3363) *American Movie; Kirikou and the Sorceress; Louis Prima: The Wildest!; Mr. Death; Princess Mononoke.*

Clearview's Waverly—323 Sixth Ave., at W. 3rd St. (777-FILM#603) *Being John Malkovich; Sweet and Lowdown.*

Film Forum—209 W. Houston St. (212-727-8110) *Kadosh; The Little Thief.* (See also "Museums, Societies, Etc.")

Loews Village—66 Third Ave., at 11th St. (50-LOEWS#952) *American Beauty; Drowning Mona; The Next Best Thing; Reindeer Games; Snow Day; Topsy-Turvy; Wonder Boys.*

Quad Cinema—34 W. 13th St. (212-255-8800) *Beautiful People; Boys Don't Cry; Not One Less; Sex: The Annabel Chong Story.*

The Screening Room—54 Varick St. (below Canal) (212-334-2100) *The Life and Times of Hank Greenberg; Rear Window.* (See also "Museums, Societies, Etc.")

UA Union Square—13th St. and Broadway (212-253-2225) *The Beach; The Closer You Get; Girl, Interrupted; The Hurricane; The Insider; Magnolia; My Dog Skip; Pitch Black; Sweet and Lowdown; Titus; What Planet Are You From?; The Whole Nine Yards.*

14th-41st Streets

CC Murray Hill Cinemas—160 E. 34th St. (212-689-6548) *Boys Don't Cry; The Insider; Reindeer Games; The Sixth Sense.*

Clearview's Chelsea West—333 W. 23rd St. (777-FILM#614) *Boiler Room; Drowning Mona.*

Loews 19th St. East—890 Broadway, at 19th St. (50-LOEWS#858) *American Beauty; Hanging Up; The Next Best Thing; Reindeer Games; Scream 3; Wonder Boys.*

Loews Kips Bay Theatre—570 Second Ave., at 32nd St. (505-6397#558) *American Beauty; Boiler Room; The Cider House Rules; Drowning Mona; The Green Mile; Hanging Up; My Dog Skip; The Next Best Thing; Pitch Black; Scream 3; The Talented Mr. Ripley; What Planet Are You From?; The Whole Nine Yards; Wonder Boys.*

42nd-60th Streets

CC Cinemas 1, 2, 3—1001 Third Ave., at 60th St. (212-753-6022) *Boiler Room; Holy Smoke; My Dog Skip.*

CC Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (212-759-2262) *The Cider House Rules.*

CC Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (212-755-3020) *All About My Mother.*

CC Sutton—205 E. 57th St. (212-759-1411) *The Life and Times of Hank Greenberg; Magnolia; The Tigger Movie.*

Clearview's 59th Street East—239 E. 59th St. (777-FILM#615) *Israel Film Festival.* (See also "Museums, Societies, Etc.")

Clearview's Ziegfeld—141 W. 54th St. (777-FILM#602) *The Insider.*

CO Worldwide Cinemas—340 W. 50th St. (505-CINE#610) *Angela's Ashes; Any Given Sunday; Ey of the Beholder; Sleepy Hollow; Stuart Little; The Worl Is Not Enough.*

Loews 42nd Street E Walk—42nd Street at Eighth Ave (50-LOEWS#572) *Boiler Room; Drowning Mona Ghost Dog: The Way of the Samurai; Hanging Up; Th Next Best Thing; Pitch Black; Reindeer Games; Screar 3; Snow Day; What Planet Are You From?; The Whol Nine Yards; Wonder Boys.*

Loews Astor Plaza—44th St. bet. Broadway an Eighth Ave. (50-LOEWS#699) *3 Strikes.*

Loews Coronet—993 Third Ave., bet. 59th and 60th St (505-CINE#608) *The Whole Nine Yards; Wonder Boy*

Loews State—1540 Broadway, bet. 45th and 46t Sts. (50-LOEWS#901) *American Beauty; Bein John Malkovich; The Green Mile; Judy Berlin; M Dog Skip.*

Paris Theatre—4 W. 58th St. (212-688-3800) *Topsy Turvy.*

UA Criterion—1514 Broadway, bet. 44th and 45th St (212-354-0900) *The Beach; Boys Don't Cry; Th Cider House Rules; The Hurricane; The Insider; Th Matrix; The Sixth Sense.*

61st Street and Above, East Side

CC 86th St. East—210 E. 86th St. (777-FILM#76 *The Beach; Boys Don't Cry; The Cider House Rule My Dog Skip; The Sixth Sense; The Tigger Movie.*

Clearview's Beekman—1254 Second Ave., bet. 65t and 66th Sts. (777-FILM#606) *American Beauty.*

Clearview's Chelsea—260 W. 23rd St. (777 FILM#597) *The Beach; The Cider House Rules; Th Hurricane; Magnolia; Pitch Black; 3 Strikes; Wh Planet Are You From?; The Whole Nine Yards.*

Photograph courtesy of Christopher Wilch

Clearview's First & 62nd St.—400 E. 62nd St. (777-FILM#957) *Agnes Browne; The Closer You Get; The Hurricane; The Insider; Rear Window; Snow Day; Sweet and Lowdown.*

Clearview's Park and 86th St.—125 E. 86th St. (777-FILM#604) *The Next Best Thing; Pitch Black.*

Loews 72nd St. East—1230 Third Ave., bet. 71st and 72nd Sts. (50-LOEWS#704) *The Next Best Thing.*

Loews New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (50-LOEWS#698) *Drowning Mona; Reindeer Games.*

Loews Orpheum 7—1538 Third Ave., at 86th St. (50-LOEWS#964) *Boiler Room; Hanging Up; Reindeer Games; Snow Day; 3 Strikes; The Whole Nine Yards; Wonder Boys.*

UA East—1629 First Ave., at 85th St. (212-249-5100) *American Beauty.*

UA Gemini—1210 Second Ave., at 64th St. (212-832-1670) *The End of the Affair; Hanging Up; What Planet Are You From?*

61st Street and Above, West Side

Clearview's 62nd and Broadway—1871 Broadway, at 62nd St. (777-FILM#864) *The Beach.*

Clearview's Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (777-FILM#609) *The Whole Nine Yards; Wonder Boys.*

Clearview's Olympia—2770 Broadway, bet. 106th and 107th Sts. (777-FILM#613) *American Beauty; Reindeer Games.*

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (212-757-2280) *All About My Mother; The Closer You Get; The Cup; Holy Smoke; Mifune; Not One Less.*

Loews 84th Street—2310 Broadway, at 84th St. (50-LOEWS#701) *American Beauty; Boiler Room; Ghost Dog: The Way of the Samurai; The Hurricane; Pitch Black; 3 Strikes; The Tigger Movie.*

ew Coliseum—701 W. 181st St. (212-740-1545) *My Dog Skip; Reindeer Games; Snow Day; 3 Strikes.*

ova—3589 Broadway, bet. 147th and 148th Sts. (212-862-5728) *Pitch Black; Snow Day; 3 Strikes.*

ony Lincoln Square—1998 Broadway, at 68th St. (50-LOEWS#638) *Agnes Browne; The Cider House Rules; Drowning Mona; The Green Mile; Hanging Up; My Dog Skip; The Next Best Thing; Reindeer Games; Scream 3; The Talented Mr. Ripley; What Planet Are You From?; The Whole Nine Yards; Wonder Boys.* Sony IMAX: *Fantasia/2000.*

Bronx

ay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (777-FILM#833) *The Beach; Hanging Up; Next Friday; Pitch Black; Reindeer Games; Scream 3; Snow Day; 3 Strikes; The Tigger Movie; The Whole Nine Yards; Wonder Boys.*

oncourse Plaza—214 E. 161st St. (718-588-8800) *Ghost Dog: The Way of the Samurai; My Dog Skip; Next Friday; Pitch Black; Reindeer Games; Scream 3; Snow Day; Stuart Little; 3 Strikes; The Tigger Movie; The Whole Nine Yards.*

hitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) *Boiler Room; Drowning Mona; Ghost Dog: The Way of the Samurai; My Dog Skip; The Next Best Thing; Pitch Black; Reindeer Games; Scream 3; Snow Day; Stuart Little; 3 Strikes; The Tigger Movie; The Whole Nine Yards; Wonder Boys.*

Brooklyn

M Rose Cinemas—30 Lafayette Ave., Brooklyn (718-623-2770) *All About My Mother; The Cider House Rules; Topsy-Turvy.* (See also "Museums, Societies, Etc.")

Brooklyn Heights—70 Henry St. (718-596-7070) *The Beach; The End of the Affair; Princess Mononoke.*

Canarsie—9310 Ave. L, at E. 93rd St. (718-251-0700) *Pitch Black; Snow Day; 3 Strikes.*

Clearview's Cobble Hill—265 Court St. (718-596-9113) *American Beauty; Boiler Room; The Insider; The Sixth Sense; Snow Day; The Tigger Movie; The Whole Nine Yards.*

CO Alpine—6817 Fifth Ave., at 69th St. (777-FILM#580) *Call theater for showtimes.*

CO Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) *Call theater for showtimes.*

CO Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM#579) *Call theater for showtimes.*

CO Kingsway—946 Kings Hwy., at Coney Island Ave. (777-FILM#577) *Call theater for showtimes.*

Kent Triplex—Coney Island Ave. at Ave. H (718-338-3371) *The Next Best Thing; Reindeer Games; 3 Strikes.*

Linden Boulevard Multiplex—Linden Blvd. and Eldert Lane (718-277-0303) *Boiler Room; Drowning Mona; Ghost Dog: The Way of the Samurai; The Green Mile; The Hurricane; My Dog Skip; The Next Best Thing; Next Friday; Pitch Black; Reindeer Games; Scream 3; Snow Day; Stuart Little; 3 Strikes; The Tigger Movie; The Whole Nine Yards.*

Pavilion—188 Prospect Park West (718-369-0838) *Drowning Mona; Reindeer Games; The Tigger Movie; The Whole Nine Yards; Wonder Boys.*

Ridgewood—55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) *My Dog Skip; Pitch Black; Reindeer Games; 3 Strikes.*

UA Marboro—6817 Bay Pkwy., at 69th St. (718-232-4000) *American Beauty; Drowning Mona; Hanging Up; The Whole Nine Yards.*

UA Movies at Sheepshead Bay—3907 Shore Pkwy., off Exit 9 at Belt Pkwy. (718-615-1700) *The Beach; Boiler Room; Hanging Up; The Next Best Thing; Pitch Black; Scream 3; Snow Day; The Tigger Movie; What Planet Are You From?; The Whole Nine Yards.*

Queens

Centre Sunnyside—42-17 Queens Blvd. (718-361-6869) *My Dog Skip; The Next Best Thing; Reindeer Games; The Sixth Sense; What Planet Are You From?; The Whole Nine Yards.*

Cinemart—106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) *The Cider House*

Running Time
The Unbearable Lightness of Painting

In the summer of 1996, director John McNaughton was asked by the PaceWildenstein gallery to make a quick fifteen-minute video on the remarkably funny and personable Surrealist painter George Condo. "Printed catalogues were very expensive and they weren't really doing the job in foreign markets, so they asked me to come in and make a little presentation film. It was like 'You come in and direct for a few days and you can leave with a painting.' " But after meeting Condo at his Upper East Side apartment and shooting on a Hi8 video camera for a couple of weeks, the two knew something larger was afoot—they were having too much fun to stop. "The idea from the beginning was just to show the creation of a work of art," recalls McNaughton. So after a lengthy introduction in which Condo waxes on "antipodular beings" and the importance of TV pop icons like Gomer Pyle and Mr. and Mrs. Howell, the two began to document the process of making a painting. To avoid a lulling Bob Ross–type experience, they interspersed poetry and footage of the artist with pals Williams S. Burroughs and Allen Ginsberg. Scenes of Condo and Burroughs bludgeoning a twelve-foot canvas with a toilet plunger are trippy and amusing, but it's the evolution of the canvas itself that serves as the narrative foundation and source of tension. "We were very fortunate that the painting sort of divided itself into a three-act structure—quite accidentally," says McNaughton. During the 70 hours they spent shooting the work in progress, figures and forms would "emerge" from Condo's canvas, stay for days or weeks, and then be painted over on a whim—creating a real and unforeseen sense of drama. After much "schizophrenic" cutting and splicing (McNaughton was also editing *Wild Things* at the time), the result was *Condo Painting*, an hour-and-20-minute-long documentary about Condo and the creation of "Big Red." "I love making films," McNaughton admits. "It's my vocation—it's my passion. But when I'm out making a $30 million film, I'm usually not having fun." Working with the bizarre, bubble-blowing, imagination-brimming Condo, however, was a tremendous delight for McNaughton, and while the 50-year-old director has two studio projects currently in the works, the two have begun to conspire about future endeavors. "We've already started talking about *CP2*. We're going to go to Paris for that." Opens March 10 at the CC Angelika Film Center. BRETT KELLY

otograph by Alex Atevich/USA Films.

Rules; Pitch Black; Snow Day; The Straight Story; 3 Strikes; The Tigger Movie.

CO Cinema City—183-15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) *Call theater for showtimes.*

CO Fresh Meadows—Eastbound Service Rd. at 190th St. (777-FILM#619) *Call theater for showtimes.*

College Point Multiplex—28-55 Ulmer St., Whitestone (718-886-4900) *American Beauty; The Beach; Boiler Room; Hanging Up; The Next Best Thing; Pitch Black; Reindeer Games; Scream 3; Snow Day; Stuart Little; 3 Strikes; The Tigger Movie; The Whole Nine Yards; Wonder Boys.*

Jackson Triplex—82nd St. at Roosevelt Ave. (718-478-6777) *My Dog Skip; Snow Day; 3 Strikes.*

Kaufman Astoria Cinema—38th St. at 35th Ave. (718-786-2020) *The Beach; Boys Don't Cry; The Cider House Rules; Drowning Mona; Hey Ram; My Dog Skip; Pitch Black; Reindeer Games; Scream 3; Snow Day; 3 Strikes; The Tigger Movie; What Planet Are You From?; The Whole Nine Yards; Wonder Boys.*

Kew Gardens Cinemas—81-05 Lefferts Blvd. (718-441-9835) *All About My Mother; Being John Malkovich; Boys Don't Cry; The Green Mile; Hanging Up; The Hurricane; Topsy-Turvy.*

Main Street Cinemas—72-66 Main St. (718-263-4828) *Hanging Up; The Next Best Thing; Pitch Black; Reindeer Games; Snow Day; The Tigger Movie; What Planet Are You From?; The Whole Nine Yards.*

North Shore Towers—27-10 Grand Central Pkwy., Floral Park (718-229-7702) *All About My Mother; The End of the Affair; The Life and Times of Hank Greenberg.*

Plaza—103-14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) *Pitch Black; Reindeer Games.*

Sony Bay Terrace—211-01 26th Ave., at Bell Blvd., Bayside (777-FILM#712) *Call theater for showtimes.*

Sony Elmwood—57-02 Hoffman Dr., Elmhurst (777-FILM#733) *Call theater for showtimes.*

Sony Trylon—98-81 Queens Blvd., at 66th Ave., Rego Park (777-FILM#735) *Call theater for showtimes.*

UA Astoria—28-60 Steinway St. (718-726-1279) *American Beauty; Boiler Room; The Green Mile; Hanging Up; The Next Best Thing; The Sixth Sense.*

UA Brandon Cinema—70-20 Austin St., Forest Hills (718-544-1020) *Boiler Room; Reindeer Games.*

UA Crossbay—94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) *Pitch Black; Snow Day; 3 Strikes; The Tigger Movie.*

UA Crossbay II—92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) *The Beach; My Dog Skip; The Next Best Thing; Reindeer Games; Scream 3; What Planet Are You From?; The Whole Nine Yards; Wonder Boys.*

UA Midway—108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) *American Beauty; The Beach; Drowning Mona; My Dog Skip; The Next Best Thing; Scream 3; The Sixth Sense; What Planet Are You From?; The Whole Nine Yards.*

UA Movies at Bayside—38-39 Bell Blvd., at 39th Ave. (718-225-7711) *The Cider House Rules; Hanging Up; The Next Best Thing; Wonder Boys.*

UA Movieworld—242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) *Drowning Mona; Hanging Up; The Next Best Thing; Pitch Black; Snow Day; The Tigger Movie; What Planet Are You From?; The Whole Nine Yards.*

Staten Island

Atrium—680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) *Boiler Room; The Cider House Rules; Drowning Mona; Hanging Up; Pitch Black; Reindeer Games; Snow Day; The Tigger Movie; What Planet Are You From?; The Whole Nine Yards.*

UA Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) *Hanging Up; The Next Best Thing; The Sixth Sense; 3 Strikes; The Tigger Movie; The Whole Nine Yards.*

UA Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) *American Beauty; Boiler Room; Drowning Mona; Hanging Up; My Dog Skip; The Next Best Thing; Pitch Black; Reindeer Games; Scream 3; Snow Day; The Tigger Movie; What Planet Are You From?; The Whole Nine Yards; Wonder Boys.*

Museums, Societies, Etc.

American Museum of the Moving Image—3/10: *Joe Gould's Secret* (followed by a conversation with Stanley Tucci. Through 3/12: "Nonsense and Sensibility: The Films of Steve Martin." 3/11: *All of Me* (1984); *Roxanne* (1987). 3/12: *L.A. Story* (1991); *The Spanish Prisoner* (1997). Also 3/11–3/12: Evening screenings of *Topsy-Turvy.* 36-01 35th Ave., Astoria, Queens (718-784-0077). Tickets, $4.50–$8.50. Members and children under 4, free.

Anthology Film Archives—3/8–3/14: "The New York Underground Film Festival." 32 Second Ave. (212-505-5110); $8. For schedule, visit www.nyuff.com or call the festival hotline at 212-252-3845.

BAM Rose Cinemas—3/8: *Salt of the Earth* (1953). 3/9–3/12: "Beyond the Eternal Road: New Voices From Israel." 3/13: *A Visitor From the Living* (1997). 30 Lafayette Avenue, Brooklyn. (718-623-2770).

Cinema Classics—3/7–3/8: *The Strange Love o Martha Ivers* (1946). 3/9–3/10: *Detour* (1945) 3/11–3/13: *Ministry of Fear* (1944); *Party Gir* (1958). 332 E. 11th St. (212-675-6692); $5.

Film Forum—Through 4/6: "Neo Noir." 3/7: *A Close Range* (1986); *U-Turn* (1997). 3/8: *The Kille* (1989); *Fallen Angels* (1997). 3/9: *The Outfi* (1974); *One False Move* (1992). 3/10–3/11: *Th Naked Kiss* (1964); *Who Killed Teddy Bear?* (1965) 3/12–3/13: *Reservoir Dogs* (1992); *Killing Zo* (1994). 209 W. Houston St. (212-727-8110); $9.

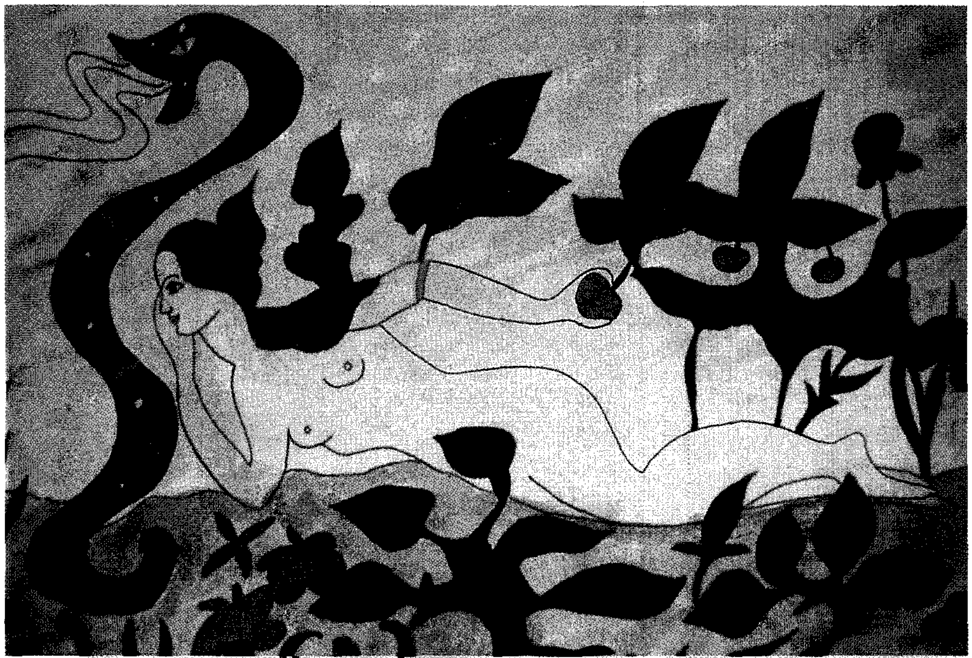
Film Society of Lincoln Center—(The Walter Read Theater)—Through 3/8: "Top of the World: *Film Comment* Selects the Most Important Films of th 90s." 3/7: *Schindler's List* (1993); *Pulp Fictio* (1994). 3/8: *Miller's Crossing* (1990); *The Age of Innocence* (1993). Also 3/9: Lincoln Center Jazz presents "Jazz on Film: My Favorite Things" featurin Coltrane. 3/10–3/19: "Rendez-Vous With Frenc Cinemas Today." 65 W. 65th St., plaza level (212 875-5600); $8.50, $5 for members, $4.50 for seniors, $3 for "Movies for Kids."

Israel Film Festival—Through 3/9. For tickets an schedule information, call the IsraFest Foundation a 212-532-2075 or Clearview's 59th Street East (212 759-4631); $9.50.

Museum of Modern Art—3/7: "A Double Huble Evening." Program includes: *Seers and Clow* (1994); *Time of the Angels* (1987); *Pigeon Withi* (1999); *Tender Game* (1958); *Beyond the Shadow Pla* (1997); *Her Grandmother's Gift* (1994); *Africa* (199 and the premiere of *Witch Madness.* 11 W. 53rd S (212-708-9480); free with $10 admission, $6.50 fo students and seniors, free for children 16 and unde when accompanied by an adult.

The Screening Room—Through 3/9: *The Jaundiced Ey Homo Sapiens 1900.* 3/10–3/16: *Midnight,* show with "Cuba 15." Sunday brunch: *Breakfast at Tiffany'* Sunday afternoon: *Willy Wonka and the Chocolate Factory.* 54 Varick St. (212-334-2100); $9 ($6 for Sunda brunch patrons).

YWCA Cine-Club—*The Woman in the Moon* (1928). 61 Lexington Ave., at 53rd St. (212-735-9717); $ members, $7 nonmembers.



Photograph courtesy of the Sundance Channe

Happening
Family Business

For over 50 years, the Hubley family has been making groundbreaking animated films (like 'Windy Day,' 1968, and 'My Universe Inside Out,' 1996) in which deeply personal and complicated subjects are explored in an organic, free-form style, often incorporating original scores from jazz greats like Dizzy Gillespie. On March 7, MOMA *pays tribute to the pioneering family of animators with "A Double Hubley Evening," coinciding with the Sundance Channel's month-long "Spotlight on the Hubleys" series. The* MOMA *program includes nine short films from Faith, Emily, and the late John Hubley, and will be topped off with the premiere of Faith Hubley's 'Witch Madness' (pictured), a lyrical exploration of women in history—from persecution to purported liberation. (See "Museums, Societies, Etc." for info.)*

theater

Kenneth Longergan...*House Arrest*...*The Wild Party*

Broadway

Previews and Openings

Aïda—The epic musical about the love affair between a Nubian slave and a cute Egyptian, with music by Elton John and lyrics by Tim Rice. Directed by Robert Falls with a book by Linda Woolverton and David Henry Hwang. Sets and costumes by Bob Crowley. $25–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 3/23 opening. *Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).*

Contact—This is billed as "a dance play by Susan Stroman and John Weidman," with what little there is of a play mostly by Weidman and the variety and plenitude of the dancing all Stroman. Boyd Gaines, a delightful actor and inspired amateur dancer, performs with aplomb. Backed up by a terrific ensemble, Deborah Yates triumphs as the girl in yellow; as dancer, actress, woman, she is every man's dream and headed for a manifest career. Simon: 10/25/99.) $60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 3/30 reopening. *Lincoln Center's Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).*

Riverdance—This revamped version returns to New York with a more global feel, featuring flamenco and South African vocals, along with Irish singer Brian Kennedy and dancers Pat Roddy and Eileen Martin. $25–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 3/16 opening. *Gershwin Theatre, 222 W. 51st St. (212-307-4100).*

Squonk!—This new production, which made its debut at the East Village's P.S. 122, may be a musical, but it's no *Footloose.* $45–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews. *Helen Hayes Theatre, 240 W. 44th St. (212-239-6200).*

True West—Sam Shepard's dysfunctional brothers are brought back to life by two old friends: white-hot Hollywood commodities Philip Seymour Hoffman and John C. Reilly, most recently spotted together in the film *Magnolia.* $55. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 3/9 opening. *Circle-in-the-Square Theatre, W. 50th St., West of Broadway (212-239-6200).*

The Wild Party—Apparently, the partying on Broadway didn't end on New Year's Eve. Toni Collette, Eartha Kitt, and Mandy Patinkin throw a Jazz Age bash in a new musical, the second this season with the same title and source, by Michael John LaChiusa and George C. Wolfe. $40–$85. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Previews begin 3/10 for a 4/13 opening. *Virginia Theatre, 245 W. 52nd St. (212-239-6200).*

Now Playing

madeus—Nearly two decades after its London and Broadway triumphs, Peter Shaffer's play returns, again directed by Sir Peter Hall. Michael Sheen purrs, hisses, and farts as Mozart; David Suchet, known best as Agatha Christie's Hercule Poirot on *Mystery!*, plays his conniving nemesis, Salieri. $25–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Music Box Theatre, 239 W. 45th St. (212-239-6200).*

nnie Get Your Gun—Bernadette Peters plays the sharp-tongued, sharpshootin' gal from Cincinnati who eclipses her lover, Frank Butler (played by Tom Wopat), in Buffalo Bill's traveling Wild West Show. $35–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Marquis Theatre, 1535 Broadway, bet. 45th and 46th Sts. (212-307-4100).*

Beauty and the Beast—Disney's beast is back. (No, not the mouse.) $25–$85. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. *Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).*

Cabaret—The Roundabout is to be roundly applauded for re-creating Sam Mendes's 1993 London production, even if with some diminishment. Aided by Rob Marshall as co-director and choreographer, Mendes confirms his directorial reputation with the nightclub scenes. Shortcomings notwithstanding, this revival has enough to satisfy all but the most fastidious. (Simon: 3/30/98.) Now starring Susan Egan and Michael Hall. $25–$90. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 2 and 7. Opened: 3/19/98. *Studio 54, 254 W. 54th St. (212-239-6200).*

Previews
Two *Party* System

Unfortunately, if you adore the Bee Gees as though they were the brothers you never had, you must wonder why those numbskulls on Broadway produced just one *Saturday Night Fever.* But if you happen to relish Joseph Moncure March's Jazz Age poem about an indiscreet soirée, you're in luck: You get two musicals titled *The Wild Party* for the price of two. The first is already running at the Manhattan Theatre Club; the second, by Michael John LaChiusa and George C. Wolfe, begins previews March 10 on Broadway, starring Toni Collette, Eartha Kitt (pictured), and Mandy Patinkin. (See "Broadway.")

hotograph by Carol Rosegg.

Cats—Eight lives and counting. $40–$75. Mon. and Tues. at 8, Wed. at 2 and 8, Fri. at 8, Sat. at 2 and 8, Sun. at 3. Opened: 10/7/82. *Winter Garden Theater, 1634 Broadway, at 50th St. (212-239-6200). 2 hrs. 30 mins.*

Chicago—It was a gamble to transfer the Encores! production of this musical to Broadway, but since it's about women who kill their men and the mercenary lawyer who gets them off, gambling seems like the merest peccadillo. Every bosom, pelvis, and long leg is in business to keep the women in the audience identifying, the men panting. (Simon: 11/30/98.) Now starring Bebe Neuwirth. $20–$80. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 2 and 7. Opened: 11/14/96. *Shubert, 225 W. 44th St. (212-239-6200). 2 hrs. 30 mins.*

Dame Edna: The Royal Tour—Other performers have invented running stage personas for themselves like Australia's Barry Humphries and his Dame Edna Everage, but have they been this amusing? I am prepared to declare him the funniest man in today's theater. Also the funniest woman. (Simon: 11/2/99.) $45–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Booth Theatre, 222 W. 45th St. (212-239-6200).*

Footloose—Kevin Bacon is not a part of this maxi-musical adaptation, but the lead does have his haircut. $20–$75. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 2 and 7. Opened: 10/22/98. *Richard Rodgers Theatre, 226 W. 46th St. (212-307-4100).*

Fosse—A tribute to the late choreographer-director, whose swivelin'-hips-and-bowler-hat aesthetic came roaring back with the revival of *Chicago.* Featuring ballet star Julio Bocca, through 4/8. $65–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Broadhurst Theatre, 235 W. 44th St. (212-239-6200).*

Jackie Mason—Much Ado About Everything—Jackie Mason is not so funny as Dame Edna (who is?), but still damned funny. He is politically incorrect, and glories in it with ecstatic gloat. (Simon: 1/17/00) $65–$55. Tues.–Sat. at 8, Sun. at 3. *Golden Theatre, 252 W. 45th St. (212-239-6200).*

James Joyce's The Dead—Transferred from Playwrights Horizons, a musical adaptation of the short story by James Joyce, featuring a magnificent and diverse cast (which includes Christopher Walken, Blair Brown, Stephen Spinella, John Kelly, and Marni Nixon) and the plaintive Irish melodies of Shaun Davey. Richard Nelson did the book and directs. $25–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Belasco Theatre, 111 W. 44th St. (212-239-6200).*

Jekyll & Hyde—Man turns into beastly man, all in the name of science. $45–$80. Tues.–Sat. at 8; Wed. and Sat. at 2, Sun. at 3. Opened: 4/28/97. *Plymouth Theatre, 236 W. 45th St. (212-239-6200).*

Kiss Me, Kate—With a score jammed with some of the best-known theater songs ever written, it's no wonder each generation has rediscovered this gem since its 1948 Broadway premiere. Now Brian Stokes Mitchell and Marin Mazzie will interpret Cole Porter's feuding couple—two actors who play the Shrew's Kate and Petruchio in a play-within-the-musical. $25–$80. Mon.–Sat. at 8, Wed. and Sat. at 2. *Martin Beck Theatre, 302 W. 45th St. (212-239-6200).*

Les Misérables—The implacable Inspector Javert hounding the innocent ex-convict Jean Valjean; the pathetic Fantine, wronged by the entire world, dying as she entrusts her daughter, Cosette, to the now-prosperous Mayor Valjean; the dastardly Thénardiers bringing up Cosette as a scullion while cosseting their own daughter, Eponine—what a story! Just synopsizing the plot brings tears to the iciest of eyes. (Simon: 3/31/97.) $20–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (212-239-6200). 3 hrs. 15 mins.*

Opening
The Mild Party

If all of that savage Jazz Age abandon is a little too vulgar for you, check out playwright and frequent Sondheim collaborator James Lapine's 'The Moment When,' a new drama (featuring, from left, Ann Harada, Arija Bareikis, Kieran Culkin, Mark Ruffalo, Illeana Douglas, and Phyllis Newman) about sexual perversity (well, the lack thereof) on the Upper East Side. It's about what happens when a book-jacket artist (Ruffalo) and a publisher's assistant (Bareikis) meet at a literary shindig and forge a life together. In previews for a March 12 opening. (See "Off Broadway.")

Photograph by Joan Marc

The Lion King—This spectacle rightfully earns that most abused of epithets: *magical*. Kiddies will delightedly swallow it whole, unless they are tiny and flappable. But this is the one such show adults will feast on, too, mostly because of the wonders wrought by Julie Taymor, who designed and directed this cornucopia of dazzlements. (Simon: 12/1/97.) $20–$90. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 11/13/97. *New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).*

Miss Saigon—A big helicopter stars in this adaptation of Puccini's *Madama Butterfly*. $20–$80. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 4/11/91. *Broadway Theater, 1681 Broadway, at 53rd St. (212-239-6200). 2 hrs. 30 mins.*

The Phantom of the Opera—Andrew Lloyd Webber's blockbuster. $20–$80. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (212-239-6200). 2 hrs. 30 mins.*

Rent—The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary sick and hip types living in the East Village. $35–$80. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Nederlander Theater, 208 W. 41st St. (212-307-4100). 2 hrs. 45 mins.*

Saturday Night Fever—Flared pants! $30–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Minskoff Theatre, 200 W. 45th St. (212-307-4100).*

Swing!—The dance marathon begins, with requisite suspenders and flared skirts, in this new musical. $20–$75. Tues.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. *St. James Theatre, 246 W. 44th St. (212-239-6200).*

Waiting in the Wings—Noël Coward's fiftieth play (1960) still remains a minor gem in that bittersweet mode at which Coward excelled. A piece about former star stage actresses living out their declining years in a less-than-lavish retirement home, the play is a wise and compassionate address of the problems of aging. To miss this play (starring Rosemary Harris and Lauren Bacall) would be a major folly; not having a good time at it is a virtual—no, a real—impossibility. (Simon: 1/10/99). $25–$70. Call for schedule. *Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).*

Off Broadway

Previews and Openings

American Buffalo—William H. Macy and Philip Baker Hall, two prodigiously talented actors who started out in the theater and achieved major Hollywood success, play bumbling thieves in David Mamet's 1976 play. $45. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 2 and 7. In previews for a 3/16 opening. Through 4/23. *Atlantic Theater, 336 W. 20th St. (212-239-6200).*

An Empty Plate in the Café du Grand Boeuf—In Michael Hollinger's new play about a gourmand's hunger strike, the cast is led by George Wendt, a *Cheers* vet known best to couch potatoes and bar jockeys as "Norm!" $40. Call for schedule. In previews for a 3/8 opening. Through 3/25. *Primary Stages, 354 W. 45th St. (212-333-4052).*

House Arrest—Anna Deavere Smith's latest one-woman show tracks the evolution of the American presidency. $45. Tues.–Sat. at 8, Sat. and Sun. at 2. Previews begin 3/7 for a 3/27 opening. Through 4/8. *The Joseph Papp Public Theater, 425 Lafayette (212-239-6200).*

Kiki & Herb: Playing for Time—The downtown duo opens their first open-ended Off Broadway run, after practically reinventing cabaret theater with renditions of crooner classics and slightly less Algonquin tunes by the likes of Patti Smith, Suicidal Tendencies, and Christina Aguilera. $12–$15. Fri–Sun. at 7:30. Previews begin 3/12 for a 3/19 opening. *Fez, 380 Lafayette St. (212-533-2680).*

The Moment When—James Lapine's new play about the entwined lives of a book-jacket illustrator, a novelist, and an agent's assistant. $37.50. Tues.–Fri. at 8, Sat. at 3 and 8. In previews for a 3/12 opening. Through 3/26. *Anne G. Wilder Theater, 416 W. 42nd St. (212-279-4200).*

The Red Balloon—A stage adaptation of the sweet film about a boy and a very big balloon. $10–$20. Call for schedule. Through 3/12. *New Victory Theater, 209 W. 42nd St. (212-239-6200).*

Sure of This One—Michael MacCauley's new one-man show. $28. Most nights at 8. 3/9–4/8. *Tribeca Playhouse, 111 Reade St. (212-532-8887).*

Waste—Harley Granville Barker's 1906 political play directed by Bartlett Sher. $10–$45. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Previews begin 3/7 for a 3/1 opening. *American Place Theater, 111 W. 46th St (212-239-6200).*

The Waverly Gallery—Grand dame Eileen Hecker plays a Village art dealer who is forced to give up her gallery because of her age in a new play by Kenny Lonergan, author of *This Is Our Youth* and recent winner of the Grand Jury and Screenwriters prizes at Sundance for *You Can Count on Me* $40–$55. Tues.–Sat. at 8, Wed. at 2:30, Sat. and Sun at 3. In previews for a 3/22 opening. *Promenad Theatre, 2162 Broadway, at 76th St. (212-239-6200)*

Now Playing

The Alchemist—Dan "D'ohh!" Castellaneta, the man who originated the role of Homer Simpson smartens up to play the smooth-talking con artis at the center of the classic Ben Jonson comedy $30–$35. Tues.–Sat. at 8, Sat. and Sun. at Through 3/12. *Classic Stage Company, 136 E. 13t St. (212-677-4210).*

The Altruists—A new play by Nicky Silver tha proves that those Volvo-driving Upper East Sid philanthropists are just as screwy as you'd expec Targets include all -isms, -ists, and organization acronymns. $40. Mon.–Fri. at 8, Sat. at 5 and Through 3/25. *Vineyard Theatre, 108 E. 15th S (212-353-0303).*

Ancestral Voices—A. R. Gurney's family story abou divorce in a Buffalo family returns to Lincol Center, with a rotating cast of Broadway veterar assuming the key roles. This is a reading only. No featuring Irene Worth. $45. Sun. at 7:30, Mon. 8. *Lincoln Center's Mitzi E. Newhouse Theater, 15 W. 65th St. (212-239-6200).*

Arms and the Man—Roger Rees directs the Round about Theater's revival of George Bernard Shaw comic drama of bullets and bonbons. Starrin Henry Czerny, Katie Finneran, and Paul Micha Valley. $55. Tues.–Sat. at 7:30, Wed., Sat., and Sur at 2:30. *Gramercy Theatre, 127 E. 23rd St. (212-77 4900).*

Bad Boy Nietzsche—Off–Off Broadway's patron devil, Richard Foreman, pays tribute to philosophy favorite Antichrist, Friedrich Nietzsche, 100 yea after the iconoclastic philosopher's death. $15. Tues., Thurs.–Sun. at 8. Through 4/30. *Ontological Theatre at St. Mark's Church, 131 E. 10th St. (212-533-4650).*

The Big Bang—In the beginning, there was the word. Then there was the musical. In this backstage comedy, actors Jed Feuer and Boyd Graham present a backer's audition for a musical about nothing less than the history of humanity. $45. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7. *Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).*

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Wildly inventive, and appropriate for just about everyone—kids, adults, foreigners, haters and lovers of performance art. $45–$55. Tues., Wed., Thurs. at 8, Fri. at 7 and 10, Sat. at 4, 7, and 10, Sun. at 4 and 7. Opened: 11/17/91. *Astor Place Theatre, 434 Lafayette St. (212-254-4370).*

Bomb-itty of Errors—A funky-fresh "add-rap-tation" of the Bard's classic. $20–$35. Tues.–Fri. at 8, Sat. at 5 and 9, Sun. at 3 and 7. *45 Bleecker St. (212-307-4100).*

Carnival Knowledge—Rob Faust and Faustwork present comic-performance pieces like the Fred Astaire–inspired "Gingerella" and the autobiographical "For True." $35. Wed. and Thurs. at 8, Fri. and Sat. at 8 and 10, Sun. at 3. Through 3/26. *Flea, 41 White St. (212-532-8887).*

Celtic Tiger (Me Arse)—In Don Creedon's new comedy, two Irish Americans return to Dublin. $25–$30. Wed.–Sat. at 8, Sun. at 3. Through 3/31. *Irish Arts Center, 553 W. 51st St. (212-581-4125).*

The Countess—Gregory Murphy's costume drama. $40–$55. Tues.–Fri. at 8, Wed. at 2:30, Sat. at 3 and 8, Sun. at 3. *Samuel Beckett Theatre, 410 W. 42nd St. (212-307-4100).*

The Country Boy—The Irish Rep presents John Murphy's 1959 story about an American who returns home to Ireland. $30–$35. Tues.–Sat. at 8, Sat. and Sun. at 3. Through 4/2. *Irish Repertory Theatre, 132 W. 22nd St. (212-727-2737).*

De la Guarda—A show that's part carnival, part rock concert, and almost entirely airborne. $37.50–$45. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 7. *Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).*

Dinner With Friends—Karen and Gabe, international food writers, are giving a dinner for their friends Beth and Tom, which Tom doesn't attend. It emerges from the heartbroken Beth that her husband has left her for another woman. There is skillful construction here, as well as keen psychological insight. (Simon: 11/22/99.) $30–$55. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun. at 7:30. *Variety Arts Theatre, 110 Third Ave. (212-239-6200).*

The Director—In Nancy Hasty's new play, a once-famous director has fallen from grace and is working as a janitor, until a young playwright enlists his skills—theatrical, that is, not custodial. Starring John Shea. $25–$35. Mon.–Fri. at 8, Sat. at 3 and 8. *Arclight Theatre, 152 W. 71st St. (212-279-4200).*

The Donkey Show—A loose disco-musical adaptation of *A Midsummer Night's Dream,* with even looser morals. $35. Thurs.–Sat. at 8 and 10:30, Sun. at 8. *El Flamingo, 547 W. 21st St. (212-307-4100).*

Enough About Me: An Unauthorized Autobiography—Downtown diva Varla Jean Merman, who may or may not be the love child of Ernest Borgnine and Ethel Merman, reveals all the pain, sorrow, and aorta-bursting heartache that festers behind her dazzling persona. $25. Fri. and Sat. at 11, Sun. at 7. *Chelsea Playhouse, 125 W. 22nd St. (212-307-4100).*

Fantasticks—The musical perennial. $36.50–$39. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Playhouse, 181 Sullivan St. (212-674-3838).*

Forbidden Broadway Cleans Up Its Act—Gerard Alessandrini's newest update of his long-running musical spoof poking fun at the assorted absurdities of the Great White Way. Now featuring the disco hit "Stayin' Awake." $45–$47.50. Mon. and Wed.–Sat. at 8:15, Sat at 2:30, Sun. at 3:30 and 7:30. Food and drink available, optional. *Stardust Theatre, Broadway at 51st St. (212-239-6200).*

Fuddy Meers—This is a deftly zany absurdist comedy by David Lindsay-Abaire, a young but already much-produced playwright. The heroine, Claire, suffers from psychogenic amnesia, waking up every morning as a blank slate, on which her husband and Kenny, her teenage son from a former marriage, must imprint the facts of her life, only to have her forget them overnight. The evening explodes with laughter, magisterially provided by J. Smith-Cameron and others. (Simon: 11/15/99.) $19.50–$50. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 3 at 7. *Minetta Lane Theatre, 18 Minetta Lane (212-307-4100).*

Fully Committed—For the price of an entrée, Becky Mode serves up all the splendors and miseries of restaurant life prepared to a fare-thee-well. Smartly directed by Nicholas Martin, and exuberantly enacted by Mark Setlock, this play is a day in the life of Sam, the young man and struggling actor who works the reservation phones in a four-star restaurant where table 31 seems to be the ne plus ultra of socio-gastronomic achievement. (Simon: 1/17/00.) $45. Tues.–Sat. at 8, Sat. at 6 and 9, Sun. at 3 and 7. *Cherry Lane Theatre, 38 Commerce St. (212-239-6200).*

Hedwig and the Angry Inch—A German transsexual achieves self-actualization and tabloid fame through songwriting in this brave, beautiful rock musical by John Cameron Mitchell. Stephen Trask did the catchy music and lyrics; now starring Matt McGrath. $19.99–$49.50. Mon., Wed., Thurs. at 8, Fri. at 8 and 11, Sat. at 7 and 10, Sun. at 7. Opened: 2/14/98. *Jane Street Theatre at the Hotel Riverview Ballroom, 113 Jane St. (212-239-6200).*

I Love You, You're Perfect, Now Change—They're here. They're straight. Get used to it. It's a daring innovation, perhaps, but this musical revue is about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love. $49.50–$55. Mon., Tues., Fri. at 8, Wed. at 2:30, Sat. at 2:30 and 8, Sun. at 3 and 7:30. *Westside Theatre, 407 W. 43rd St. (212-239-6200).*

Previews
Granny and Bullwinkle

Kenneth Lonergan has been on a tear. After nabbing a Drama Desk nomination for *This Is Our Youth,* he co-wrote the satirical script for one of Rudy Giuliani's favorite movies, the gangster comedy *Analyze This.* He's been busy with the script for the wannabe summer blockbuster *The Adventures of Rocky and Bullwinkle,* and just struck gold at Sundance, where he nabbed the Grand Jury Prize and Screenwriters Prize for his directorial debut, *You Can Count On Me.* But for the past eight years and through all the newfound buzz, Lonergan has been working on *The Waverly Gallery,* an autobiographical play about his late grandmother (played by Eileen Heckart), who once owned a gallery of the same name in the West Village and died a decade ago. "This is very similar in tone to *Rocky and Bullwinkle,*" Lonergan jokes, but he stops short of laughing. In fact, his new play is an unflinching look at his grandmother's final days and his family's crisis (featuring, clockwise from top left, Maureen Anderman, Mark Blum, Anthony Arkin, Josh Hamilton, and Heckart). "My grand—the character in the play," Lonergan corrects himself, "is trying very hard to hang on to her gallery and her life as she knows it. She's old and drives her family crazy, and they're normal, so they drive each other crazy." All that craziness allows him to use some of his comic expertise to "make it not such a depressing nightmare," he says. "I personally find that when things are humorless, they aren't very lifelike. I'm sure there are some exceptions—like when you're in Bosnia and being machine-gunned to death—but in most non-crisis situations," he observes, "I find that people are amusing, even when they're in trouble. I didn't have to stick some jokes in there. I just tried to be accurate." In previews for a March 22 opening. (See "Off Broadway.") LOGAN HILL

hotograph by Carol Rosegg.

Imperfect Love—Screenwriter-playwright Brandon Cole's romantic farce. $35. Tues.–Sat. at 8, Sun. at 7. Through 4/16. *New York Performance Works, 128 Chambers St. (212-969-0166).*

It's Impossible to Sing and Play the Bass—Jay Leonhart (thrice named "Most Valuable Bassist" by the National Association of Recording Arts and Sciences) performs twenty of his songs in this new musical. $20–$40. Mon. and Thurs. at 8, Fri. and Sat. at 8 and 10:30, Sun. at 3 and 7:30. *Jewel Box Theatre, 323 W. 44th St. (212-239-6200).*

Joyful Noise—Tim Slover's musical play about the backstage drama behind Handel's The Messiah. $44–$50. Mon.–Sat. at 8, Wed. and Sat. at 2. Through 3/26. *Lamb's Theatre, 130 W. 44th St. (212-239-6200).*

Letters From Cuba—The final production of a whole season at the Signature that has been devoted to the works of playwright Maria Irene Fornes. $35. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Through 3/12. *Signature Theatre, 555 W. 42nd St. (212-244-7529).*

Love in a Thirsty Land—The Jewish Repertory presents a new romantic play by Alan Glass. $35–$40. Tues.–Thurs. and Sat. at 8, Sun. at 7, Wed. and Sun. at 2. Through 3/12. *Playhouse 91, 316 E. 91st St. (212-831-2000).*

Monster—Eek! Frank Hertle's comic mystery. $35. Wed.–Sat. at 8, Sun. at 3. Through 4/16. *Kaufman Theater, 534 W. 42nd St. (212-244-7529).*

Naked Boys Singing—Just like a musical revue, but without pants. $45–$65. Mon., Wed., Thurs., and Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 8. *Actor's Playhouse, 100 Seventh Ave. So. (212-463-0060).*

Our Sinatra—Kurt Stamm directs this tribute to Ol' Blue Eyes. $50–$80. Mon., Wed.–Sat. at 8, Wed. at 2:30, Sun. at 3 and 7:30. *Blue Angel Theatre, 323 W. 44th St. (212-239-6200).*

Over the River and Through the Woods—A comedy by Joe DiPietro about four meddling grandparents. $47.50. Mon., Tues., Fri., and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 and 7:30. *John Houseman Theatre, 450 W. 42nd St. (212-239-6200).*

Panache—Patronage lives! In Don Gordon's new play, a depressed, starving artist (Eric Pierpoint) is saved by an odd socialite (Lisa Pelikan). $25–$35. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7. Through 3/26. *Players Theatre, 115 Macdougal St. (212-239-6200).*

Saturday Night—Kathleen Marshall, artistic director of the Encores! series at City Center, directs Stephen Sondheim's first musical, a tale about a Flatbush native who craves success in the city. $61. Tues., Thurs., and Fri. at 8, Wed. at 2 and 7, Sat at 2 and 8, Sun. at 3. Through 3/26. *Second Stage Theatre, 307 W. 43rd St. (212-246-4422).*

Secrets Every Smart Traveler Should Know—There is a decent amount of merriment to be had from this revue. Inspired—or incited—by a homonymous travel guide, this show by a number of hands pokes fun at every aspect of travel. (Simon: 12/15/97.) $20–$55; optional dinner 90 minutes before curtain. Mon. and Thurs.–Sat. at 8, Wed. at 2:30 and 8, Sun. at 3 and 7:30. Opened 10/30/97. *Ibis Theatre, 327 W. 44th St. (212-239-6200).*

Splendora—Effeminate small-town outcast Timothy John Coldridge returns to a tiny Texas town to manage the local bookmobile and reintroduces himself as Miss Jessica Gatewood. The local pastor is shocked—and smitten. $35. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. *Chelsea Playhouse, 125 W. 22nd St. (212-307-4100).*

Stomp—As the title implies, a loud, aggressive, and energetic show in which a troupe of performers dances, claps, and generally bangs on everything in sight. $24.50–$49.50. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave. (212-477-2477).*

Sueño—A new adaptation of Pedro Calderon de la Barca's classic *Life Is a Dream* by Obie-winner Jose Rivera. $30. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Through 3/19. *MCC Theater, 120 W. 28th St. (212-727-7765).*

Taking a Chance on Love—A musical revue about the life of composer John LaTouche (Golden Apple, Leonard Bernstein's Candide, Cabin in the Sky). $40. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. Through 3/26. *Theatre at Saint Peter's, 619 Lexington Ave., at 54th St. (212-239-6200).*

The Tale of the Allergist's Wife—Charles Busch's new play about the happy side effects of mid-life crises. Directed by Lynne Meadow. $50. Tues.–Sat. at 8, Sat. and Sun. at 2:30, Sun. at 7. *MTC Stage 2 at City Center, 131 W. 55th St. (212-581-1212).*

The Time of the Cuckoo—Arthur Laurents' classic comedy about an American woman in Venice (Debra Monk) who finds love in a cute shopkeeper (Olek Krupa). $50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Lincoln Center's Mitzi E. Newhouse Theater, 150 W. 65th St. (212-239-6200).*

Triptych—In Richard Willet's comedy, two gay men break up and things get confusing. $12. Tues.–Sat. at 8. Through 3/18. *HomeGrown Theatre, 2628 Broadway, at 99th St. (212-229-7500).*

Try to Remember: A Look at Off Broadway—Accomplished golden gal Rita Gardner looks back on 40 years in the theater. $30. Sat. at 10. *Sullivan Street Playhouse, 181 Sullivan St. (212-674-3838).*

Two Sisters and a Piano—In Nilo Cruz's new play, a romance novelist and her sister are locked under house arrest by Castro's administration. $45. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. *The Public Theater, 425 Lafayette St. (212-239-6200).*

The Vagina Monologues—Eve Ensler's ode to fannyboos, nappy dugouts, twats, etc., returns for a second coming. What was once Ensler's one-woman show is now performed by trios of actresses. $55. Tues.–Fri. at 8, Sat. at 5 and 8, Sun. at 3 and 7:30. *Westside Theatre, 407 W. 43rd St. (212-239-6200).*

The Wild Party—The first of two new musicals with the same title, based on Joseph Moncure March's raucous Jazz Age poem is presented by the Manhattan Theatre Club. Book, music, and lyrics by Andrew Lippa. The cast features heartthrob Taye Diggs, his girlfriend Idina Menzel, Brian d'Arcy James, and Julia Murney. $60. Tues.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2:30. *MTC Stage 1 at City Center, 131 W. 55th St. (212-581-1212).*

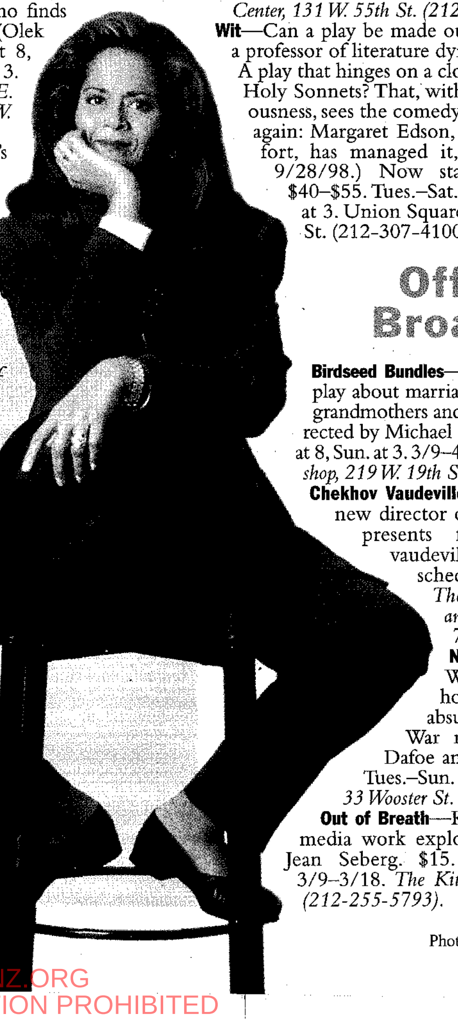
Wit—Can a play be made out of the last hours o a professor of literature dying of ovarian cancer A play that hinges on a close reading of Donne' Holy Sonnets? That, without slighting its seriousness, sees the comedy in dying? No? Think again: Margaret Edson, with her firstling effort, has managed it, and more. (Simon 9/28/98.) Now starring Lisa Harrow $40–$55. Tues.–Sat. at 8, Wed., Sat.–Sun at 3. Union Square Theatre, 100 E. 17th St. (212-307-4100).

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

Previews
Truth to Power

When playwright-performer Anna Deavere Smith (pictured), debuted the first version of 'House Arrest,' her oral history of power and the American presidency last spring, Los Angeles reviewers lamented the absence of Smith's own versatile presence as a cast of performers played the dozens of subjects in her work. But fans of 'Twilight: Los Angeles, 1992' and 'Fires in the Mirror,' her complex histories of racial conflicts in L.A. and Crown Heights, will not be disappointed with her new production at the Public Theater. Smith, who acted as a White House press secretary in the movie 'The American President,' will portray all the subjects of her interviews, including American presidents Bush, Carter, and Clinton, and another oral-history path breaker, Studs Terkel. Previews begin March 7. (See "Off Broadway.")



Photograph by Janette Beckma

Off-Off Broadway

Birdseed Bundles—Ain Gordon's newes play about marriage, featuring two dea grandmothers and a Vermont motel. Directed by Michael Sexton. $20. Tues.–Sat at 8, Sun. at 3. 3/9–4/2. *Dance Theater Workshop, 219 W. 19th St. (212-924-0077).*

Chekhov Vaudevilles—Aaron Beall, th new director of Nada Show World presents five of Chekhov' vaudevilles. $15–$20. Call fo schedule. *Nada Show Worl Theater, Eighth Avenu and 42nd St. (212-586 7829).*

North Atlantic—Th Wooster Group's no holds-barred satire of th absurdities of the Col War military stars Wille Dafoe and Kate Valk. $25–$3 Tues.–Sun. at 8. *Performing Garag 33 Wooster St. (212-966-3651).*

Out of Breath—Kyle deCamp's multimedia work explores the life of acres Jean Seberg. $15. Call for schedul 3/9–3/18. *The Kitchen, 512 W. 19th S (212-255-5793).*

art

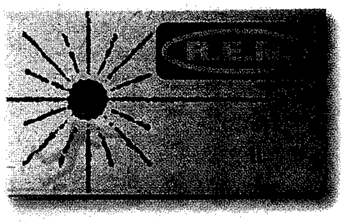
Design Triennial...Tim Noble and Sue Webster

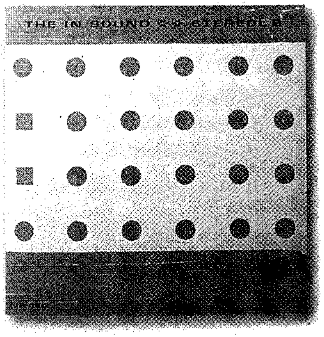
Opening

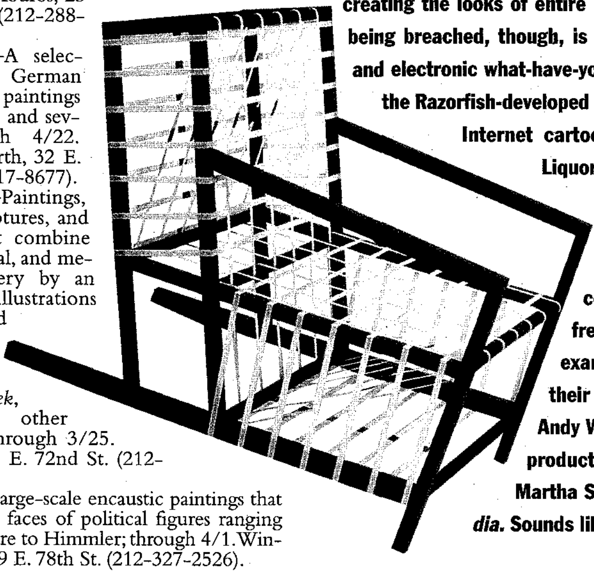
Digital Watch

Where does the house or office stop and the Website begin? It's a matter of considerable interest to marketers and venture capitalists these days. You shop online, jump from phone to Internet to TV to print without a second thought—it's all really one place, cyber or not, and growing more so every day. Product designers are extending their exquisite lines into every aspect of the marketing whirl, and the field is exploding, reaching more consumers than ever. Nowhere will you see better evidence than at National Design Triennial: Design Culture Now, a show opening this week at the Cooper-Hewitt National Design Museum. There has lately been, notes co-curator Donald Albrecht, "a blurring of the boundaries between different design disciplines." To wit: Restaurant architects are doing theater sets, graphic artists are creating the looks of entire buildings. The key boundary that's being breached, though, is the one between physical product and electronic what-have-you; exhibits at the Triennial include the Razorfish-developed Website for Charles Schwab and an Internet cartoon called "The Goddamn George Liquor Program." Designers have said for years that they want to produce products for the masses, and typically do so by offering chairs that cost $3,000 instead of $6,000. But, after all, most Websites are free, and many of the products here could hardly be called elite. For example, a large section of wall has been tiled with seed packets, their celadon background and logo repeating as the labels vary, like Andy Warhol's soup cans. The celebrity here is not the artist or even the product designer but the high priestess of those blurring boundaries, Martha Stewart—whose company's very name includes the word *omnimedia.* Sounds like a good thing.

CHRISTOPHER BONANOS







Galleries

Solos

Madison Avenue and Vicinity

Arthur B. Carles—A survey of paintings by the Philadelphia modernist (1882–1952); through 3/18. Taggart, 48 E. 73rd St. (212-628-4000).

Henry Lamb—A selection of watercolors and drawings by the British artist (1883–1960), who was associated with the Bloomsbury Group, including self-portraits; portraits of his friends; genre scenes of his family; and landscape views of Sancerre, France, and Coombe Bissett, near Salisbury in Wiltshire, England; through 4/15. Davis & Langdale, 231 E. 60th St. (212-838-0333).

Robert Morris—Four of the artist's minimalist felt works dating from 1968 to 1974, including a floor piece, a work attached to the wall with strips hanging to the floor, and two large-scale geometric works; through 3/31. Castelli, 59 E. 79th St. (212-249-4470).

Don Porcaro/Joseph Di Giorgio—Stone-and-metal sculptures/Paintings of New York at night. Through 4/1. Kouros, 23 E. 73rd St. (212-288-5888).

Gerhard Richter—A selection of the German artist's early paintings from the sixties and seventies; through 4/22. Zwirner & Wirth, 32 E. 69th St. (212-517-8677).

Jonathon Rosen—Paintings, drawings, sculptures, and animation that combine medical, carnival, and mechanical imagery by an artist whose illustrations have appeared in the New York *Times, New York* Magazine, *Newsweek, Raygun,* and other publications; through 3/25. Baumgold, 128 E. 72nd St. (212-861-7338).

Tony Scherman—Large-scale encaustic paintings that depict enlarged faces of political figures ranging from Robespierre to Himmler; through 4/1. Winston Wächter, 39 E. 78th St. (212-327-2526).

Carole Seborovksi—New collage drawings; through 4/1. Mitchell-Inness & Nash, 1018 Madison Ave. (212-744-7400).

Christopher Wool—Drawings that were published as a limited-edition artist book in 1989 called *Black Book;* through 3/25. Skarstedt, 1018 Madison Ave. (212-737-2060).

57th Street Area

tephen Brown—Recent paintings, including portraits of artists, nudes of the artist's wife, still-lifes, and landscapes; 3/10–4/8. Forum, 745 Fifth Ave. (212-355-4545).

Will Cotton—Paintings whose compositions of realistically rendered cookies, candies, and other sweets resemble architecture and landscape; through 3/18. Boone, 745 Fifth Ave. (212-752-2929).

acita Dean/Maurizio Cattelan—Two new sixteen-millimeter films, *Banewl* (1999), showing last year's total eclipse of the sun in Cornwall, England, and *Sound Mirrors* (1999), which was filmed on the edge of the Romney Marsh in Kent, England, and whose subject is three massive, derelict concrete structures built between 1919 and 1920 that were designed to reflect the sound of enemy aircraft taking off on the other side of the English Channel but became obsolete after the invention of radar a few years later/New work by the Italian artist. Through 3/25. Goodman, 24 W. 57th St. (212-977-7160).

Sidney Goodman—Figurative paintings from the past three years; 3/11–4/8. ACA, 41 E. 57th St. (212-644-8300).

Philip Guston—Small paintings from the seventies; 3/8–4/5. McKee, 745 Fifth Ave. (212-688-5951).

Jacques Lipshitz—Bronze and stone sculptures and drawings from the 1941–1973 period, when the artist lived in New York; through 3/25. Marlborough, 40 W. 57th St. (212-541-4900).

Michael Mazur—New abstract paintings and works on paper; through 4/4. Ryan, 24 W. 57th St. (212-397-0669).

Lika Mutal—New stone sculptures; 3/8–4/8. Haime, 41 E. 57th St. (212-888-3550).

Dorothea Rockburne—Works on paper and panel from 1990 to the present that reflect the artist's interest in cosmological phenomena; through 4/1. Rubin, Greenberg Van Doren, 730 Fifth Ave. (212-445-0444).

Hunt Slonem—Recent small-scale paintings; through 3/25. Marlborough, 40 W. 57th St. (212-541-4900).

Erica Svek—New paintings; through 3/25. Littlejohn Contemporary, 41 E. 57th St. (212-980-2323).

Ursula Von Rydingsvard—New sculptures made of laminated cedar; 3/10–4/29. Lelong, 20 W. 57th St. (212-315-0470).

Paul Waldman—New paintings and sculpture inspired by a trip to India; through 4/1. Helman, 20 W. 57th St. (212-245-2888).

hotographs courtesy of the Cooper-Hewitt National Design Museum.

SoHo and TriBeCa

Christine Borland—A video projection, sculptures, and photographs that examine issues of genetic research, human engineering, and mortality, by the Scottish-born artist; 3/9–4/15. Kelly, 43 Mercer St. (212-343-2405).

John Dilg—Abstract paintings; through 4/1. Ross, 568 Broadway (212-343-2161).

Lucio Fontana—Paintings made by the Italian artist (1899–1968) during the early sixties, including works from his "Buchi" (holes) and "Tagli" (cuts) series; two works in metal, and a rare oil painting with Murano glass stones added to the surface; through 4/1. Sperone Westwater, 142 Greene St. (212-431-3685).

Simon Frost—Drawings in graphite, ink, watercolor, or gouache that depict intricate compositions of shapes; through 4/1. Blum, 99 Wooster St. (212-343-0441).

Cris Gianakos—A site-specific installation; through 3/25. Stark, 113 Crosby St. (212-807-1051), Wed.–Sat. 12–5.

Grace Graupe-Pillard—Paintings that incorporate film stills from cinematic masterpieces; through 3/25. Donahue/Sosinski, 560 Broadway (212-226-1111).

Michael Gregory/Jane Gottlieb—New paintings of silos in landscapes/Hand-painted archival color photographs of Monet's house and gardens at Giverny. Through 3/22. Hoffman, 429 W. Broadway (212-966-6676).

Eberhard Havekost—Paintings that depict fragments of views of walls, windows, and doorways as they might be observed by a surveillance camera; through 4/22. Kern, 558 Broadway (212-965-1706).

Shigeko Kubota—Recent site-specific video sculptures by the Fluxus artist; through 4/1. Fung, 537 Broadway (212-334-6242).

Kelly E. Lamb—New video and photographic works; through 4/1. Brownstone, 39 Wooster St. (212-334-3455).

Attila Richard Lukacs/Domenico Zindato—New works by both; through 3/25. Kind, 136 Greene St. (212-925-1200).

Tim Noble and Sue Webster—New works by the British team that create romantic images out of darkness and debris, such as mounds of trash arranged to create realistic silhouette portraits of the artists on the gallery's walls; through 3/25. Deitch Projects, 76 Grand St. (212-343-7300).

Catherine Opie—An edition of photogravures from the artist's "O" portfolio, which draws on Robert Mapplethorpe's controversial "X" portfolio but depicts female instead of male protagonists; through 4/1. Inglett, 100 Wooster St. (212-343-0573).

Kenny Scharf—New paintings and sculptures; through 3/25. Shafrazi, 119 Wooster St. (212-274-9300).

Linda Stojak—Recent paintings that combine abstraction and human forms; through 3/28. Haller, 560 Broadway (212-219-2500).

Mark Tansey—New graphite drawings; through 4/1. Marcus, 578 Broadway (212-226-3200).

Rebecca Welz—New Plexiglas constructions; through 3/29. Kelly, 591 Broadway (212-226-1660).

Chelsea

Martha Benzing/Richard Klein—Paintings that depict stars in various stages of formation/Sculptures that transform ordinary eyeglasses into complex biomorphic sculptures. Through 4/1. Golden, 526 W. 26th St. (212-727-8304).

Alighiero e Boetti—A survey of the Arte Povera artist's works on paper, including his largest watercolor, *Da Mille a Mille,* a mathematical work based on the laws of numerical progression; through 4/8. Gladstone, 515 W. 24th St. (212-206-9300).

Laura Cottingham and Leslie Singer—*The Anita Pallenberg Story,* a collaborative 77-minute film that both documents and parodies aspects of life as an artist today, shown Tuesday through Saturday at 11:30 A.M. and 1, 2:30, and 4 P.M.; through 3/25. Postmasters, 459 W. 19th St. (212-727-3323).

Angela de la Cruz/Isabella Gherardi—New paintings/New photographs. Through 3/11. Weber, 529 W. 20th St. (212-691-5711).

John Descarfino—Recent paintings and works on paper; through 4/8. Schoormans, 508 W. 26th St. (212-243-3159).

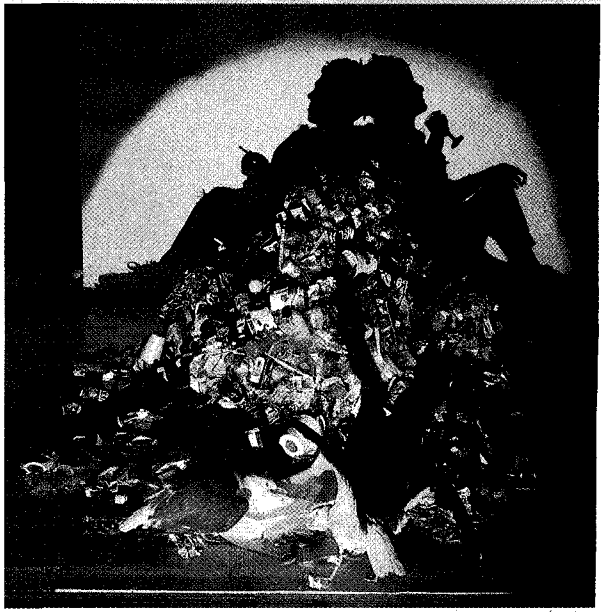
Bruno Fazzolari—Sculpture, painting, and photographs that muse on high culture in food and art; through 3/25. Debs, 525 W. 26th St. (212-643-2070).

Alexandra Feit—Wall sculptures that reference food and the body; through 4/1. Clementine, 526 W. 26th St. (212-243-5937).

Judy Fox/Katharine Kuharic—An installation of life-size sculptures of four young girls and a middle-aged man/Recent watercolors that depict the American flag and strings of Christmas lights strewn among the flowers of a garden. Through 3/25. P.P.O.W., 476 Broome St. (212-941-8642).

Installation
Shadow Play

The seedy joviality of Blackpool and other down-market British seaside resorts are transformed into images of stark poetic beauty by the British couple Tim Noble and Sue Webster. The pair have created brilliantly colored light sculptures from the scavenged bulbs of fairground signs and shadow sculptures (pictured) from mounds of garbage and other materials, which when spotlighted cast incredibly realistic—and romantic—silhouettes of the artists on the gallery's walls. At Deitch Projects, 76 Grand Street; through March 25.



David Ivie—Small paintings that use a pale palette of colors to depict mysterious events; through 4/1. Maynes, 529 W. 20th St. (212-741-3318).

Matt Jacobs—Paintings and watercolors that combine images of flowers with repeated geometric patterns; through 3/25. Billis, 526 W. 26th St. (212-645-2621).

Paul Johnson—Lightbox sculptures created from such domestic objects as vacuum cleaners, flashlights, and refrigerators; through 3/28. RareArt, 435 W. 14th St. (212-645-5591).

Jay Kelly—Reductive images of landscape and architecture in pastel and graphite on vellum; 3/11–4/16. Kempner, 501 W. 23rd St. (212-206-6872).

Paul Etienne Lincoln—An installation titled *Ignisfatuus* that takes its inspiration from the opera soprano Rosa Ponselle (1897–1981) and incorporates acoustic, mechanical, and chemical activity determined by lunar cycles, 3/11–4/15, at Alexander and Bonin, 132 Tenth Ave. (212-367-7474), and mechanized characters from the artist's ongoing series, "The World and Its Inhabitants," 3/11–4/22, at Burgin, 243 W. 18th St. (212-462-2668).

Sindy Lutz/Michael Flomen—Collage drawings that depict young women in erotic poses/Large-format black-and-white photographs of snow fields. Through 3/25. Ricco/Maresca, 529 W. 20th St. (212-627-4819).

Josiah McElheny—A new sculpture that comprises white glass objects that are the artist's updates of classic modern designs arranged on white display shelving based on a 1958 design by Ettore Sottsas; through 3/25. Sikkema, 530 W. 22nd St. (212-929-2262).

Tracey Moffatt—"Invocations," a group of photo-silkscreen images shot on location in New York City for which the artist used a stage set and actors; through 4/8. Marks, 523 W. 24th St. (212-243-0200).

Thomas Nozkowski—New abstract paintings; through 3/18. Protetch, 511 W. 22nd St. (212-633-6999).

Kristin Oppenheim—A sound installation, glass sculpture, and large color photographs; through 3/18. 303, 525 W. 22nd St. (212-255-1121).

Ellen Phelan—Recent still-life paintings and works on paper; through 4/1. Senior & Shopmaker, 21 E. 26th St. (212-213-6767).

Tim Rollins & K.O.S.—New large-scale paintings inspired by classic works of literature by the artist-teacher and his student team; through 4/15. Baumgartner, 418 W. 15th St. (212-633-2276).

Ugo Rondinone—"Target" paintings, a film installation, and large-scale color photographs by the Swiss artist; through 4/15. Marks, 522 W. 22nd St (212-243-0200).

Patrick Strzelec—Recent steel sculptures; throug 3/25. Grimm, 505 W. 28th St. (212-564-7662).

Yoshihiro Suda—Three site-specific wood sculpture that portray a flower's development from seedlin to full bloom; through 3/25. D'Amelio Terras, 52 W. 22nd St. (212-352-9460).

Marina Temka—A video and photographs made i rural France, where the artist lived with her fi ancé in the summer of 1999; through 4/ Lynch, 147 W. 29th St. (212-967-7584).

Maciej Toporowicz—An installation of photograph video, drawing, and sound that addresses the shi of Japanese culture from traditional Buddhist an Shinto practice to a new religion of technolog through 3/25. Lombard-Freid, 531 W. 26th S (212-967-8040).

Jan Van Imschoot—Figurative paintings featuring enigmatic characters in narratives that make reference t religion, history, and morality; through 3/2 Bonakdar Jancou, 521 W. 21 St. (212-414-4144).

Otto Zitko—An on-site wall drawing and painting on aluminum panels; 3/10–4/15. Cheim & Rea 521 W. 23rd St. (212-242-7727).

Photographs courtesy of Deitch Project

Group Shows

Madison Avenue and Vicinity

Salander-O'Reilly—20 E. 79th St. (212-879-6606). Paintings by Amenoff, Arroyo, Begley; through 3/25.

Wildenstein—19 E. 64th St. (212-879-0500). Still-life compositions by nineteenth- and twentieth-century French artists, among them Bonnard, Braque, Gauguin, Leger, Morisot, Vuillard; through 4/1.

57th Street Area

Babcock—724 Fifth Ave. (212-767-1852). "Aspects of White," paintings, sculpture, and works on paper made with white materials, by Ajay, Grausman, Lipton, McLaughlin, Nevelson, Pavia, Ryman, Segal, others; through 3/31.

Baron Boisanté—50 W. 57th St. (212-581-9191). Works on paper by Anderson, Baechler, Bolande, Brus, Byron, Hongisto, Siena, Trockel, others; through 3/25.

Beadleston—724 Fifth Ave. (212-581-7544). A selection of twentieth-century steel sculptures by Calder, Caro, Chamberlain, Di Suvero, Noguchi, Pepper, Serra, Smith, Sperry, others; through 3/30.

PaceWildenstein—32 E. 57th St. (212-421-3292). Biomorphic sculptures by Arp, Calder, Noguchi; through 3/18.

PaineWebber—42nd St. and Fifth Ave. (212-713-2885), Mon.–Fri. 8–6. "Beyond Appearances: Images in Science at the Millennium," an exhibition of scientific and medical illustration from the Middle Ages to the late nineteenth century; through 3/31.

SoHo and TriBeCa

Art in General—79 Walker St. (212-219-0473). "Manly," works by nineteen artists that look at the current state of masculinity, through 4/1; window installation by Nancy Klotz, through 4/1.

Artists Space—38 Greene St. (212-226-3970). "Deterritorialization of Process," works by Abbott, Irving, Johansen, Krone, Lesperance, Min, Mittleman; through 3/25.

Exit Art/The First World—548 Broadway (212-966-7745). "The End," a survey of Exit Art's eighteen-year exhibition history, featuring works by more than 100 artists; through 4/1.

Chelsea

Greene Naftali—526 W. 26th St. (212-463-7770). "Trailer," works by Becker, Harrison, Horowitz, Koester, Rayne, others; through 3/25.

White Box—601 W. 26th St. (212-727-0767). "Translation/Seduction/Displacement," works by contemporary artists from southern Africa; through 4/1.

Photography

Americas Society—680 Park Ave. (212-249-8950). "Picturing Guatemala: Images From the CIRMA Photography Archive, 1870–1997," the first exhibition to explore the history of photography in Guatemala, including, among other works, a photographic album by Eadweard Muybridge from 1875 and images by the nineteenth-century ethnographic photographers Emilio Herruger and Alberto Valdeavellano; through 4/16.

Ellen Brooks—Large color photographs of shelter-like constructions created by the artist; through 4/1. Tonkonow, 601 W. 26th St. (212-255-8450).

Paul Caponigro—New silver prints whose images include shells, stones, plants, and weeds; through 3/25. Schmidt-Bingham, 41 E. 57th St. (212-888-1122).

Walter Chappell—Photographs taken between 1964 and 1978 that follow in the modernist tradition of Alfred Stieglitz, Edward Weston, and Ansel Adams by the photographer, who was chief curator of the George Eastman House in Rochester for many years; through 4/1. Roth Horowitz, 160A E. 70th St. (212-717-9067).

Gregory Crewdson—Elaborately staged, large-scale tableaux that show suburban landscapes and occurrences at twilight; through 3/25. Luhring Augustine, 531 W. 24th St. (212-206-9100).

Larry Fink—Black-and-white photographs that document the international fashion world and appear in the photographer's new book, *Runway* (PowerHouse Books); through 3/25. Revolution, 525 W. 22nd St. (212-463-8037).

Lee Friedlander—Photographs of flower stems as seen below the water line in a vase; through 3/18. Borden, 560 Broadway (212-431-0166).

David Goberman—Photographs of now-vanished Jewish cemeteries in the "Pale" of Russia and the Ukraine; through 4/2. SoHo Triad, 107 Grand St. (212-965-9500).

ICP—1130 Fifth Ave., at 94th St. (212-860-1777), Tues.–Thurs. 10–5, Fri. 10–8 (voluntary contribution from 5–8), Sat. and Sun. 12–6; $6, $4 students and seniors. "Picturing Business: The Photography of *Fortune,* 1930–1965." Photographs by Margaret Bourke-White, Walker Evans, Robert Frank, and others that were commissioned for the magazine founded by Henry R. Luce in 1930; through 4//9. . . . "Gary Schneider: Genetic Self-Portrait." A series of fourteen works comprising 55 photographs that depict the artist's transformations of X-ray images of his own genetic materials; through 4/9.

Antonio Lopez—Fashion drawings and photographs by the Puerto Rican–born fashion illustrator (1943–1987), who worked for *Women's Wear Daily,* the New York *Times, Harper's Bazaar,* and other publications; 3/10–4/15. Staley-Wise, 560 Broadway (212-966-6223).

Danny Lyon—Vintage prints from the photographer's "Texas Prison Series" of the late sixties; 3/11–4/22. Houk, 745 Fifth Ave. (212-750-7070).

Mary Ellen Mark—Images of idiosyncratic moments drawn from the last 35 years of the photographer's work; 3/10–4/22. Greenberg, 120 Wooster St. (212-334-0010).

Marvin E. Newman—Seven photo-essays from the fifties and early sixties, among them *Chicago Snow Scenes 1951, Coney Island Beach Scenes 1952, Halloween 1955,* and *Prostitutes on Rue St. Denis, Paris 1960;* through 3/25. De Lellis, 47 E. 68th St. (212-327-1482).

David Plowden/Zeke Berman—A survey of the photographer's images of American cityscapes, small towns, steam engines, and bridges/Early still-life compositions by the conceptual artist. Through 4/29. Miller, 20 W. 57th St. (212-397-3930).

Louis Robert—The French photographer's portraits and views of landscape and architecture from the early 1850s; through 4/15. Zabriskie, 41 E. 57th St. (212-752-1223).

Gary Schneider—"Specimen Drawings," large prints made from microscope slides; through 4/22. Barefoot, 580 Broadway (212-625-8899).

Joseph Sudek—Works by the Czech master from the Brumlik Collection, including landscapes, tree studies, modernist still-lifes, the interior of St. Vitus Cathedral under reconstruction, and images of his garden shot from his studio window; through 4/15. Klotz, 22 E. 72nd St. (212-327-2211).

Museums

American Craft Museum—"Defining Craft 1: Collecting for the New Millennium." A selection of works from the museum's permanent collection and works that have been promised as gifts; through 5/7. 40 W. 53rd St. (212-956-3535), Tues., Wed., Fri., Sat., and Sun. 10–6, Thurs. 10–8 (pay what you wish 6–8); $5, $2.50 students and seniors.

American Museum of Natural History—"Capturing Time: The New York Times Capsule." An exhibition presented in collaboration with the New York *Times* that features nearly 50 design proposals received in a *New York Times Magazine* competition; through 3/26. . . . "Body Art: Marks of Identity." The history of body art in the U.S., Europe, Africa, New Zealand, and elsewhere, highlighting objects and practices dating back to circa 2000 B.C.; through 8/30. Central Park West at 79th St. (212-769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $8 suggested contribution, $6 students and seniors, $4.50 children.

Ground Rules:

Galleries are generally open Tues. through Sat., from between 10 and 11 to between 5 and 6.

Asia Society at Midtown—"Spiritual Perfection: Religious Sculpture of South and Southeast Asia." Sculpture from the Mr. and Mrs. John D. Rockefeller III Collection of the Asia Society; through 4/1. 502 Park Ave., at 59th St. (212-288-6400), Mon.–Sat. 10–6; $4, $2 students and seniors (free Mon.–Fri. 12–2).

Brooklyn Museum of Art—"The Guennol Collection: Cabinet of Wonders." Olmec jade carvings, pre-Columbian textiles, American folk art, and works by de Kooning, Cornell, and other twentieth-century artists that were given to the museum by Alastair Bradley Martin and his wife, Edith Park Martin; through 5/7. . . . "One Hundred Famous Views of Edo." An exhibition of a rare complete set of Utagawa Hiroshige's 1856–58 wood-block-print series from the museum's permanent collection; through 4/23. . . . "Artists Books." Fifty books made in the nineties by Brooklyn-based artists, among them Louise Bourgeois, Doug Beube, and Janet Zweig; through 4/16. . . . "Carved Memories: Tombstones of the Russian Jewish Pale, Photographs by David Goberman." Images of Jewish tombstones in Russia taken over a period of 75 years; through 4/30. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.–Fri. 10–5, Sat. 11–6 (till 11 P.M. on the first Saturday of every month), Sun. 11–6; $4, $2 students and seniors.

Cooper-Hewitt, National Design Museum, Smithsonian Institution—"National Design Triennial: Design Culture Now." Recent works by 83 American designers and design firms; through 8/6. 2 E. 91st St. (212-849-8300), Wed.–Sat. 10–5, Sun. 12–5, Tues. 10–9 (5–9, free admission); $8, $3 students and seniors.

Dahesh Museum—"Overcoming All Obstacles: The Women of the Académie Julian." Paintings, works on paper, and photographs by women artists who studied at the Académie Julian in Paris, among them Cecelia Beaux, Elizabeth Jane Gardner, Anna Klumke, and Käthe Kollwitz; through 5/13. 601 Fifth Ave., at 49th St. (212-759-0606), Tues.–Sat. 11–6; free.

Dia Center for the Arts—"Robert Irwin: *Excursus: Homage to the Square*"; through 4/2. . . . "Donald Judd *Untitled,* 1976." A piece from 1976 that is considered one of the late artist's seminal works and comprises fifteen plywood boxes; through 6/18. . . . "Thomas Schütte: Part III: *In Medias Res*"; through 6/18. . . . "Time Traced: Rodney Graham and Vera Lutter"; through 6/18. 548 W. 22nd St. (212-989-5566), Wed.–Sun. 12–6; $6, $3 students and seniors.

Drawing Center—"The Body of the Line: Eisenstein's Drawings." The first U.S. museum exhibition of drawings by the groundbreaking Russian filmmaker (1898–1948); through 3/18. 35 Wooster St. (212-219-2166), Tues.–Fri. 10–6, Sat. 11–6; donation suggested.

Grey Art Gallery—"Sheer Realities: Power and Clothing in the Nineteenth-Century Philippines." An exhibition organized by the Asia Society of clothing, accessories, paintings, lithographs, drawings, and photographs that reflect the external and indigenous cultural influences in the Philippines over the past century; through 4/22. 100 Washington Square East (212-998-6780), Tues., Thurs., Fri. 11–6, Wed. 11–8, Sat. 11–5: $2.50 suggested donation.

Solomon R. Guggenheim Museum—"The Worlds of Nam June Paik." The first American retrospective of the Korean-born multimedia artist since 1982, including sculptures, installations, videotapes, and projects for television; through 4/26. 1071 Fifth Ave., at 88th St. (212-423-3500); Sun.–Wed. 9–6, Fri. and Sat. 9–8 (Fri. 6–8, pay what you wish), closed Thurs.; $12, $7 students and seniors.

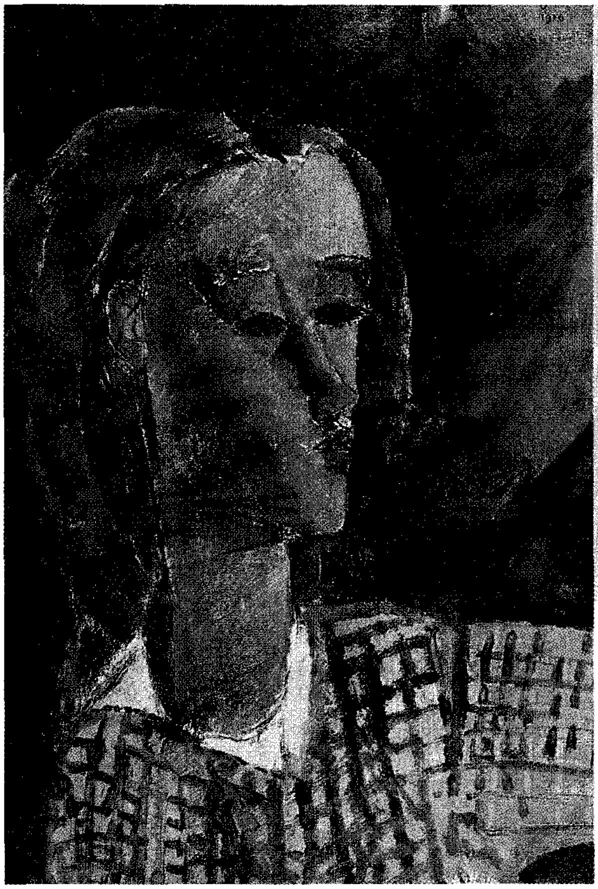
Jewish Museum—"Paris in New York: French Jewish Artists in Private Collections." Paintings and sculpture by Jewish artists working in Paris from 1907 to 1939, among them Marc Chagall, Sonia Delaunay, Jacques Lipchitz, Amedeo Modigliani, Chaim Soutine, and Max Weber; through 6/25. . . . "Berlin Metropolis: Jews and the New Culture, 1890–1918." Artworks, books, letters, posters, and theater memorabilia demonstrating the influence of Jews on culture in turn-of-the-century Berlin; through 4/23. . . . "Pickles and Pomegranates: Jewish Homes Near and Far." An interactive children's exhibit that evokes life in two late nineteenth-century Jewish households; through 10/30.1109 Fifth Ave., at 92nd St. (212-423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5 free); $8, $5.50 students and seniors.

Metropolitan Museum of Art—"Painters in Paris: 1895–1950." Paintings by Bonnard, Braque, Chagall, Léger, Matisse, Picasso, and other artists who worked in Paris; 3/8–12/31. . . . "Walker Evans." A retrospective of the American photographer (1903–1975) comprising some 175 vintage prints from public and private collections throughout the U.S. and Canada as well as from the photographer's archive, which was acquired by the Metropolitan in 1994; through 5/14. . . . "Perfect Documents: Walker Evans and African Art, 1935." Photographs by Evans depicting the African sculpture exhibited in MOMA's groundbreaking 1935 exhibition; through 9/3. . . . "Northern Drawings of the 15th and 16th Centuries in the Robert Lehman Collection." French, German, and Netherlandish drawings and illuminations; through 5/21. . . . "Tilman Riemenschneider: Master Sculptor of the Late Middle Ages." An international loan exhibition of carved-wood and stone works by the German sculptor (1460–1531); through 5/14. . . . "Ancient Faces: Mummy Portraits From Roman Egypt." Painted panel portraits made in Egypt from the first to third century A.D.; through 5/7. . . . "The World of Scholars' Rocks: Gardens, Studios, and Paintings." More than 30 scholars' rocks from the collection of the Richard Rosenblum family; through 8/20. . . . "Korean Ceramics From the Museum of Oriental Ceramics, Osaka." Forty-eight ceramic works dating from the twelfth to the nineteenth century; through 6/4. . . . "Rock Style." An exhibition exploring the influence of rock stars on fashion, featuring attire lent by rock artists and drawn from the collections of the Met's Costume Institute and the Rock and Roll Hall of Fame and Museum in Cleveland; through 3/19. . . . "Sean Scully." A selection of recent watercolors, pastels, and photographs by the American artist; through 3/12. . . . "Klee's Line." Works that display the artist's imaginative use of line; through 3/12. . . . "Celebrating the American Wing: Notable Acquisitions, 1980–1999"; through 11/12. . . . "Masterpieces of Photography From the Gilman Paper Company Collection"; through 5/23. 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $10 contribution, $5 children and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $10, $5 seniors and students.

Morgan Library—"From Bruegel to Rubens: Netherlandish and Flemish Drawings." Northern European master drawings spanning the Gothic through the Flemish Baroque periods from the Morgan Library's collection, and a selection of works by artists working in the tradition of Van Eyck and Van der Goes; through 4/30. . . . "Sacred Songs: Illuminated Choir Books." Music manuscripts used in the liturgy of the Catholic church during the Middle Ages and the Renaissance; through 5/14. 29 E. 36th St. (212-685-0008), Tues.–Thurs. 10:30–5, Fri. 10–8, Sat. 10:30–6; Sun. 12–6; $7, $5 students and seniors.

El Museo del Barrio—"Latin American Still Life: Reflections of Time and Place." Paintings, sculptures, and other works depicting still-life by twentieth-century Caribbean, Central American, and South American artists, among them Diego Rivera, Rufino Tamayo, and Wilfredo Lam; through 5/21. . . . "Franco Mondini Ruíz: *Mexic.*" A site-specific installation depicting a romanticized, miniature cityscape of the Aztec capital, Tenochtitlán, now Mexico City; through 5/21.1230 Fifth Ave. (212-831-7272), Wed.–Sun. 11–5; $4, $2 students and seniors.

Museum for African Art—"Hair in African Sculpture and Art." An exhibition exploring the significance of hair in African society through masks and figures, combs, beads, headrests, and an actual Ghanaian barber shop; through 5/28. 593 Broadway (212-966-1313), Tues.–Fri. 10:30–5:30, Sat. and Sun.12–6; $5, $2.50 students, seniors, and children.



Museum of American Folk Art—"Millennial Dreams: Vision and Prophecy in American Folk Art." An exhibition of visionary objects and paintings by self-taught artists on loan from major public institutions and private collections; through 5/14. Lincoln Square (212-595-9533), Tues.–Sun. 11:30–7:30; free.

Museum of Jewish Heritage—"Children of a Vanished World: Photographs by Roman Vishniac." Images of children living in cities and villages in eastern Europe in the thirties; 3/10–6/4. 18 First Place, Battery Park City (212-968-1800), Sun.–Wed. 9–5, Thurs. 9–8, Fri. 9–2, eve of Jewish holidays 9–2, closed Sat. and Jewish holidays; $7, $5 students and seniors.

Museum of Modern Art—"Modern Starts: Places." Interpretations of site, both real and imagined, in paintings, sculpture, photographs, furniture, and objects, with works by Paul Cézanne, Maria Fernanda Cardoso, Paul Gauguin, Henri Matisse, Georges-Pierre Seurat, and others; through 3/14. . . . "Modern Starts: Things." An exhibition exploring the presentation and representation of ordinary and extraordinary objects, with works by Constantin Brancusi, Marcel Duchamp, Michael Craig-Martin, and others; through 3/14. . . . "Projects 69: Julia Jacquette." Paper cups, plates, and napkins designed for MOMA's Café/Etc., a new space in the museum's lower level that combines multimedia projects, a bookstore, and a café; through 3/21. . . . "Projects 70: Shirin Neshat, Simon Patterson, Xu Bing." Banners that play with the written word, displayed on the museum's 53rd Street façade; through 5/1. 11 W. 53rd St. (212-708-9480); Sat.–Tues., Thurs. 10:30–5:45, Fri. 10:30–8:15 (4:30–8:15 pay what you wish), closed Wed.; $10, $6.50 students and seniors.

Museum of the City of New York—"New York: Songs of the City." More than 50 pieces of lavishly illustrated sheet music for songs celebrating New York; through 9/10. . . . "This Land Is Your Land: The Life and Legacy of Woody Guthrie." An exhibition chronicling the life of the folksinger; through 4/23. . . . "The New York Century: World Capital, Home Town, 1900–2000." An exhibition o objects from the museum's collection conceive by the design firm Pentagram; through 7/9. 122 Fifth Ave., at 103rd St. (212-534-1672), Wed.–Sat 10–5, Sun. 1–5; $5 suggested contribution, $4 stu dents and seniors.

On View **As it was for artists of other faiths, the cosmopolitan culture of pre–World War II Paris was a magnet for Jewish painters and sculptors (known as the Circle of Montparnasse since 1985) who hung out in arty Montparnasse and became part of the School of Paris movement. Their considerable impact on the development of French modernist art can be seen in "Paris in New York: French Jewish Artists in Private Collections," which includes rarely exhibited paintings, sculptures, and works on paper by Marc Chagall, Sonia Delaunay, Jacques Lipchitz, Amedeo Modigliani (pictured, *Portrait of Beatrice Hastings*, ca. 1916), Jules Pascin, Chaim Soutine, and others from the museum's and private New York collections. At the Jewish Museum, 1109 Fifth Avenue, at 92nd Street; through June 25.**

Museum of the Fashion Institute of Technology—"Th Little Black Dress and Other Signs of Status." A exhibition exploring the meaning behind a rang of iconic black objects, from the little black dres to combat boots; 3/14–4/15. . . . "The Corse Fashioning the Body." Corsets from the sixteent century to the present, as well as corset-inspire fashions, archival photographs, posters, book caricatures, and advertisements that documen the evolution of corsetry; through 4/22. . . "Girlfriend! The Barbie Sessions by Davi Levinthal." Forty large-format Polaroid pho tographs of the doll that return her to her fash ion model roots; through 4/15. Seventh Ave. 27th St. (212-217-7642), Tues.–Fri. 12–8, Sa 10–5; free.

National Academy of Design and School of Fine Arts— "175th Annual Exhibition." America's oldest con tinuously held juried art competition, featurin paintings, sculpture, watercolors, and prints b more than 160 artists; through 3/26. 1083 Fift Ave., at 89th St. (212-369-4880), Wed., Thurs., Sat Sun. 12–5, Fri. 10–6; $8, 4.50 students and senior

New-York Historical Society—"New York on th Brink! The Fiscal Crisis of the 1970s." Docu mentary photographs, newspaper headlines, po

Photograph courtesy of the Jewish Museum litical cartoons, and objects relating to New York's notorious fiscal crisis; through 5/7. . . . "John James Audubon: The Birds of Winter." Fifteen original watercolor paintings by the naturalist (1785–1851) depicting birds that can be found in New York during the winter months; through 4/30. . . . "$24: The Legendary Deal for Manhattan." An exhibition investigating the infamous purchase of Manhattan, through paintings, Dutch and Native American artifacts, maps, and other sources; through 3/9. 2 W. 77th St. (212-873-3400); Tues.–Sun. 11–5; $5, $3 seniors and children.

New York Public Library—"Drawings by Charles Addams." A rotating selection of drawings by the *New Yorker* cartoonist; through 6/30/01. Fifth Ave. and 42nd St. (212-869-8089); Mon. 10–6, Tues. and Wed. 11–7:30, Thurs.–Sat. 10–6; free.

P.S.1 Contemporary Art Center—"Greater New York." The first significant collaboration between P.S.1 and MOMA, an exhibition of works by more than 140 artists who have emerged as vital voices over the past five years; through 5/16. 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Wed.–Sun. 12–6; $5 suggested donation.

Queens Museum of Art—"New York Noir: Crime Photographs From the *Daily News* Archive"; through 4/30. . . . "William Glackens: A Journey From Realism to Impressionism." A selection of paintings, works on paper, and notebooks by the Philadelphia-born artist, who became one of the Eight and worked in Paris, New York, and Cape Cod, most of them drawn from the Glackens family bequest to the Museum of Art, Fort Lauderdale; through 4/30. . . . "Queens Focus: Installation by Leung Chi Wo"; through 4/30. . . . "Community Space: Silk Paintings by Dr. Rikki Asher"; through 4/30. New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Wed.–Fri. 10–5, Sat. and Sun. 12–5; $4, $2 students and seniors.

Studio Museum in Harlem—"Collection in Context." A selection of paintings, photographs, sculpture, and works other media from the museum's permanent collection; 3/9–5/21. . . . "Images of Harlem: Selected Photographs of James VanDerZee." Images of Harlem in its heyday by the Massachusetts-born photographer, who moved to New York in 1906; through 5/21. 144 W. 125th St. (212-864-4500), Wed., Thurs, Fri. 10–5, Sat. and Sun. 1–6; $5, $3 students and seniors.

Whitney Museum of American Art—"Highlights From the Permanent Collection"; through 6/4. 945 Madison Ave., at 75th St. (212-570-3676); Tues., Wed., Fri., Sat., Sun. 11–6, Thurs. 1–8 (pay what you wish 6–8 on the first Thurs. of every month); $12.50, $10.50 students, seniors, and groups of fifteen or more.

Whitney Museum of American Art at Philip Morris—"Correspondences: Isamu Noguchi and Ellsworth Kelly." Sculptures and drawings by both from the Whitney Museum's permanent collection; through 4/7. . . . "Lee Boroson: Underpass." A large-scale sculpture made from translucent blue-and-white fabric, suspended from the ceiling of the Philip Morris Sculpture Court; through 3/17. 120 Park Ave. (917-663-2550), Mon.–Fri. 11–6 (Thurs. 11–7:30); free.

Auctions

hristie's—20 Rockefeller Plaza (212-636-2000). 3/10 at 2:30: "Books and Manuscripts." On view from 3/4.

hristie's East—219 E. 67th St. (212-606-0430). 3/8 at 1: "Maritime Art." On view from 3/4.

oyle—175 E. 87th St. (212-427-2730). 3/8 at 10: "Fine Furniture, Decorations, and Paintings and Neoclassical Decorative Arts." On view from 3/4.

otheby's—1334 York Ave., at 72nd St. (212-606-7000). 3/8 at 10:15: "19th-Century Paintings." On view from 3/4.

wann Galleries—104 E. 25th St. (212-254-4710). 3/9 at 10:30 and 2:30: "19th- and 20th-Century Art Including the Arnold Family Collection." On view from 3/4.

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restaurants

Booting Up...It's a Thai...Bar Veloce

Manhattan

Lower New York

Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *2 Harrison St., at Hudson St. (212-966-6960). (E) AE, DC, DS, MC, V.*

The Cub Room—Fighting back from the scorching bar scene his restaurant became last summer, chef-owner Henry Meer (from Lutèce)—doing penance for the butter and cream of the past—is dishing up contemporary American fare to an impossibly diverse crowd. Yes, that was Ethan Hawke. *131 Sullivan St., at Prince St. (212-677-4100). (M) AE, MC, V.*

Ecco—A beacon in the wilderness that is Chambers Street. Old-world charm, an excellent seasonal antipasto, and classic renditions of such Italian standards as pasta, veal chop, lobster fra diavolo, and osso buco. Very cozy narrow booths line the east wall, and tile floors take you back to the Gilded Age. *124 Chambers St. (212-227-7074). (M) AE, CB, DC, DS, MC, V.*

Hudson River Club—From this Frank Lloyd Wright–ish dining room in the World Financial Center, you can see the Statue of Liberty and Ellis Island. But your attention may very well be diverted by the eye-catching American food—seafood sausage with stewed white beans, potato-and-truffle ravioli with saffron cream, seared yellowfin tuna with caramelized foie gras—right in front of you. *4 World Financial Ctr. (212-786-1500). (M–E) AE, CB, DC, MC, TM, V.*

The Independent—From the minute it opened, this tavernesque TriBeCa duplex has been a favorite of the fashionable neighborhood. The creative bistro menu includes cornmeal-coated calamari with green-chile tartar sauce, shiitake-seared salmon with cashew-scallion rice cake, and slow-roasted duck with blood-orange sauce. *179 W. Broadway (212-219-2010). (M–E) AE, MC, V.*

Layla—A Middle Eastern feast, complete with gyrating belly dancer, brought to you by Drew Nieporent and his TriBeCa production team. Menu highlights include crabmeat phyllo, cinnamon-braised lamb shank with okra, and toasted couscous and almond ice milk. *211 W. Broadway, at Franklin St. (212-431-0700). (M) AE, DC, MC, V.*

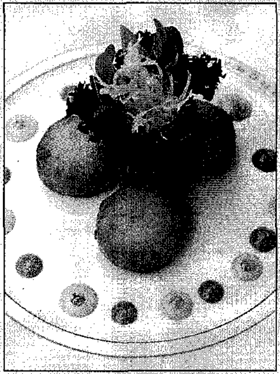
Montrachet—Owner Drew Nieporent now has five places in New York, including Nobu, Layla, Zeppole at the TriBakery, and Tribeca Grill, and another in San Francisco. But this is his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. *239 W. Broadway, nr. White St. (212-219-2777). (E) AE only.*

Morton's of Chicago—The second New York location of the national steakhouse chain. Portions are huge, quality is consistent, and, in case you haven't noticed, beef is back. *90 West St. (212-732-5665). (E) AE, DC, MC, V.*

Nobu—The great Nobu Matsuhisa—actually, he's young, good-looking, and incredibly hip—has conquered TriBeCa. It's still virtually impossible to get a reservation, but the intrepid hordes can wait for a table to open up two doors down at Next Door Nobu. *105 Hudson St. (212-219-0500). (E) AE, MC, V.*

Data

Fat Tuesday



Whether you're a homesick Louisianan, a practicing Roman Catholic preparing for Lent, or just a party animal looking for a good excuse to overdo it, you're in luck. This Tuesday, several restaurants around town celebrate Mardi Gras with bountiful crawfish boils and live zydeco. Even though the closest thing New York has to a bayou is the Gowanus Canal, it's easy to get caught up in the spirit of Carnival. Just ask Daniel Boulud, who's concocted a special New Orleans menu with Café Boulud chef Andrew Carmellini. And if you miss tomorrow night's festivities, you can sample spicy crab cakes and jambalaya (pictured, above) at the restaurant all month long.

PARTY PLANNER	CAJUN STAGIN'
CAFÉ BOULUD 20 East 76th Street (212-772-2600)	Seventy-five dollars buys a five-course Mardi Gras feast including dishes like Louisiana gumbo, sautéed red snapper with crawfish jambalaya, spicy crab cakes, smoke-braised pork belly, and roasted pork loin with red beans and corn bread, plus a Sazerac cocktail and a live performance by the Manhattan Playboys, featuring food writer Bryan Miller on guitar.
HEARTBEAT 149 East 49th Street (212-407-2900)	Chef Michel Nischan takes a day off from his signature no-fat style to honor the country cooking of his mother, Esther. (Where'd *he* go wrong?) Guest chef Alexander Smalls (Cafe Beulah) lends a hand with the $60 buffet of Missouri fried chicken, smothered pork chops, cornmeal-coated catfish, and assorted gooey sides and sweets. Gospel performance by Jean Cheek and Faces.
L-RAY 64 West 10th Street (212-505-7777)	The Gulf Rim orientation of this lively Village hangout reaches its apotheosis on Mardi Gras, with a $28 prix fixe menu: Choose among oyster-and-artichoke soup, shellfish boil, and bayou militon pirogues with crawfish-cornbread stuffing. Wear a Mardi Gras mask and you get a free hurricane.
THE DELTA GRILL 700 Ninth Avenue, at 48th Street (212-956-0934)	This Hell's Kitchen roadhouse celebrates Fat Tuesday with a $20 all-you-can-eat buffet featuring crawfish boil, jambalaya, and red beans and rice, plus live music. Beads and masks are included; hurricanes and New Orleans beer are not.
GREAT JONES CAFE 54 Great Jones Street (212-674-9304)	There's been a Mardi Gras party every year since 1983 in this well-worn NoHo bar and restaurant. This year's highlights include an all–New Orleans jukebox and a king cake: Whoever bites into the baby (toy) wins a free brunch for two.

Photographs by James Baigri

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *109 Spring St. (212-274-8883). (M–E) AE, MC, V.*

Sosa Borella—This full-service TriBeCa café is just as good for an afternoon espresso as for a full meal, not to mention the weekly tango lessons. Sandwiches come nearly two dozen ways; the Italian-Argentinean menu features entrées like Milanese steak and short ribs of beef. *460 Greenwich St. (212-431-5093). (I–M) AE, DS, MC, V.*

Tribeca Grill—Though this spacious, brick-walled restaurant sometimes serves as canteen for the film execs (and movie stars) in offices upstairs, the creative American cuisine and lively bar scene make it a popular downtown destination. Known for its roasted meats and fish specials. *375 Greenwich St., at Franklin St. (212-941-3900). (E) AE, DC, MC, V.*

Windows on the World—Chef and TV personality Michael Lomonaco supervises the kitchens of this landmark restaurant known for what may be the most spectacular view of Manhattan Island. His menu focuses on sophisticated renditions of American food, including stout-braised Black Angus short ribs with Maytag blue cheese, and lobster potpie with truffle cream, spinach leaves, and a chive biscuit. Be sure to take advantage of the restaurant's 60,000-bottle wine cellar. *1 World Trade Center, 107th floor (212-524-7000). (E) AE, DC, DS, MC, V.*

Below 14th Street, East

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. *12 E. 12th St. (212-620-4020). (M) AE, CB, DC, DS, MC, V.*

Osso Buco—Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. *88 University Pl., nr. 11th St. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M) AE, DC, DS, MC, V.*

Three of Cups—Proving that the East Village has room enough for another wood-burning oven pizza parlor besides Two Boots. The "mickey," a charred spud dripping with butter, shouldn't be missed. *83 First Ave., at 5th St. (212-388-0059). (I) AE, MC, TM, V.*

Below 14th Street, West

Bar Pitti—This Tuscan trattoria, with tables spilling out onto the sidewalk, has simpler, cheaper food than Da Silvano next door, but it's just as good a spot to sip an espresso and watch the Village foot traffic. Great fettunta. *268 Sixth Ave., nr. Bleecker St. (212-982-3300). (I–M) ($).*

Elephant & Castle—For more than a quarter of a century, as the city's kitchens went pan-Asian and pan-Latino around it, this West Village landmark has satisfied cravings for basic American fare like burgers, omelettes, and Caesar salad. Sliced steak with Merlot sauce is about as highfalutin as the friendly spot gets. *68 Greenwich Ave. (212-243-1400). (I–M) AE, CB, DC, MC, V.*

Gus' Place—This welcoming Greek taverna in the West Village offers authentic Mediterranean meze and entrées; French doors open out onto warm evenings. The orzo with Gulf shrimp and the lamb-shank stifado are house specialties. *149 Waverly Pl. (212-645-8511). (M) AE, DC, DS, MC, TM, V.*

Jekyll & Hyde—Can you guess the theme of this boisterous Village restaurant? Billing itself as a "haunted explorers' club," it offers interactive entertainment, special effects, and—so that famished explorers may keep up their strength—a menu of American fare like grilled tuna steak, pumpkin tortelli in sun-dried-tomato cream sauce, and "voodoo-spiced" Cajun steak. *91 Seventh Ave. S. (212-989-7701). (I–M) AE, MC, V.*

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212.585.3838

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Web: www.penangnyc.com

Le Zoo—A West Village hot spot, with lots of Left Bank ambience. The menu sticks to standards like poulet grand mère, saumon en croute, and cassoulet. *314 W. 11th St. (212-620-0393). (M) AE, MC, V.*

One if by Land, Two if by Sea—An elegant Village restaurant situated within an eighteenth-century carriage house previously owned by Aaron Burr. Four fireplaces and nightly piano music enhance a fine menu of American specialties like beef Wellington. *17 Barrow St. (212-228-0822). (E) AE, CB, DC, MC, V.*

Osteria Fiorentina—Live piano and violin music lend this casual Italian restaurant that old-time Village ambience. The menu offers standards like risotti, open ravioli, zuppa di clams, and veal chops. *281 Bleecker St. (212-633-2941). (M) AE, DC, DS, MC, V.*

Tio Pepe—A reliably festive spot for classic Mexican and Spanish fare, from tapas to paella Valenciana, with an enclosed sidewalk café and skylit garden room. *168 W. 4th St. (212-242-9338). (I–M) AE, DC, MC, V.*

14th–42nd Streets, East Side

Alva—Bare lightbulbs evoke Thomas Edison, the namesake of this sleek spot owned by Aureole chef Charlie Palmer, but Josh Capon's food is all very twentieth-century: potato-wrapped cod with citrus glaze, charred sirloin with red-onion marmalade, foie gras parfait with roasted apple chutney. *36 E. 22nd St. (212-228-4399). (M) AE, DC, MC, V.*

Back Porch—An ideal spot for Murray Hill residents to meet for drinks alfresco and southwestern-flavored fare. Sit outdoors as long as the weather holds. *488 Third Ave., at 33rd St. (212-685-3828). (I) AE, DC, DS, MC, V.*

Opening

Hog Heaven

The East Village space that used to be Orson's has gone tantalizingly Italian as Bar Veloce, a new paninoteca with a motorcycle motif, courtesy of Ducati-riding co-owner and former Lot 61 manager Frederick Twomey. Architect Anthony Caradonna's quasi-industrial design incorporates black-steel wine racks, a four-foot-tall stainless-steel bar with perforated panels (to observe the panini-making spectacle), accordion doors that allow the bar to extend to the sidewalk, and black rubber ridges with tirelike treads. To drink, there's illy espresso and Italian wines—eighteen available by the glass. And in true Milanese fashion, creatively conceived bruschetta, tramezzini, and panini are meant to be eaten standing up, but there's rest for the weary (and tipsy) in a row of stools against the wall. (175 Second Avenue; 212-260-3200.)

Bambou—There's a hint of the tropics on East 14th Street: ambitiously nouvelle renderings of Caribbean cuisine, like crab cakes with avocado and molasses or eggplant soup with coconut and curry. The relaxing, palm-fronded dining room and bar attract the expected boldface names and beautiful faces. *243 E. 14th St. (212-358-0012). (M) AE, MC, V.*

Bolo—There's nothing discreet about Bobby Flay's neo-Spanish cooking. In a room that reminds you of Gaudí by way of Pee-wee Herman, Flay turns out fiery, bold dishes like oven-roasted mushrooms with goat cheese and chili oil as well as paella with curried shellfish and chicken. *23 E. 22nd St. (212-228-2200). (E) AE, DC, DS, MC, V.*

Campagna—The *Letterman* crowd is at one table, Time Warner honchos are at another, and isn't that . . . ? Despite the frenzy of having become Media Central, this smart little trattoria serves some of the most satisfying Italian food in Manhattan. Chef Mark Straussman is to thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. *24 E. 21st St. (212-460-0900). (E) AE, CB, DC, MC, V.*

Candela—These vast premises have been decorated with mission-style furniture, iron sconces, and what seems like a thousand votive candles. Chef Joseph Macri's New American menu features signature dishes like the Candela seafood platter, miso-glazed black cod, and Asian barbecued pork chop. The Sunday brunch costs $10.95, prix fixe. *116 E. 16th St. (212-254-1600). (M) AE, DC, MC, V.*

Commodore Grill at the Grand Hyatt Hotel—Commuters and business travelers will be glad to know they can enter this formal hotel restaurant directly from Grand Central Terminal, whether for a quick drink in the cigar bar or a full meal of such French-influenced American fare as foie gras French toast, tuna tartare, and ribeye of veal with Swiss chard. *42nd St. and Lexington Ave. (212-850-5999). (M–E) AE, CB, DC, DS, MC, V.*

El Parador Cafe—Very possibly the oldest Mexican restaurant in New York City, this comfortable, dependable establishment is known for its enormous selection of premium tequilas and traditional dishes like mole poblano, carnitas, and duck with chipotle glaze. *325 E. 34th St. (212-679-6812). (M) MC, V.*

Gramercy Tavern—As a second act to Danny Meyer's much-loved Union Square Cafe, this Flatiron American standout doesn't disappoint. The main dining room manages to be both impressive and cozy, the service superlative, and Tom Colicchio's food inspired. For lesser appetites and lower budgets, the bar menu in the Tavern Room is equally delicious. Orchestrate your own cheese course and sample the varied selection of wines by the glass. *42 E. 20th St. (212-477-0777). (E) AE, DC, MC, V.*

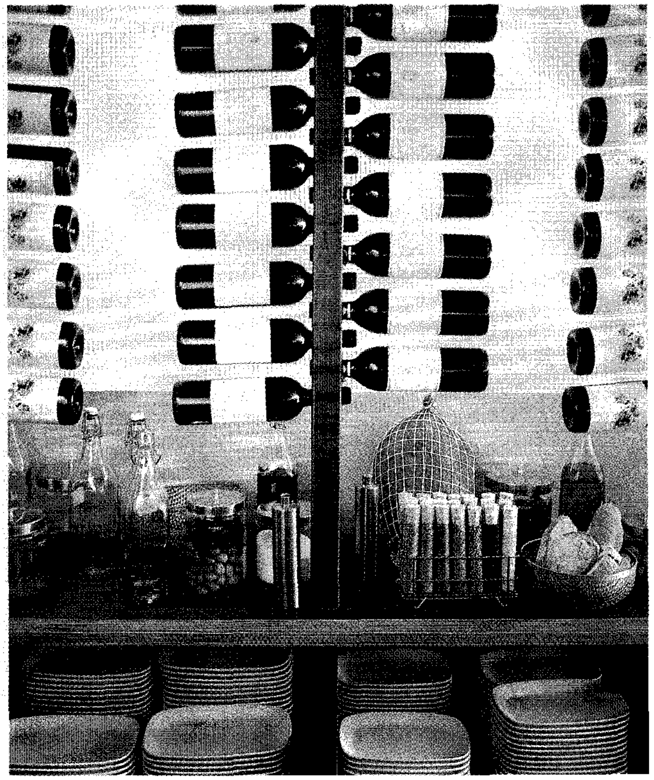
i Trulli—A Southern Italian restaurant that aims to prove that tomato sauce is not crucial for survival, i Trulli succeeds with tasty focaccia, homemade sausage, tripe, and venison. In warm weather, the garden is a perfect midtown escape. *122 E. 27th St. (212-481-7372). (M) AE, DC, MC, V.*

Les Halles—Even though it hasn't been around forever, this utterly perfect re-creation of a Left Bank bistro seems like it has. This is the place to come for onion soup, steak-frites, celeri rémoulade, crème caramel—that sort of thing. *411 Park Ave. So., bet. 28th and 29th Sts. (212-679-4111). (M) AE, CB, DC, MC, V.*

Mesa Grill—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, plundering the ingredients of the American Southwest for such mouthwatering creations as roasted-garlic shrimp tamales and ancho-honey-glazed salmon. Loud, stylish, and loads of fun, especially for those partaking of the house drink, a cactus-pear margarita. *102 Fifth Ave., nr. 16th St. (212-807-7400). (E) AE, DC, DS, MC, V.*

Novitá—A beautiful Flatiron restaurant with upscale, nouvelle Italian. Try, especially, the handmade pastas, which seem to have only beneficial effects on all the fashion types and Elite models who've made this room their home away from home. *102 E. 22nd St. (212-677-2222). (M) AE, DC, MC, V.*

Oyster Bar—When a fire temporarily shuttered this Manhattan landmark, its long-faithful clientele were bereft, unsure of what to do with themselves at lunchtime. The doors have reopened, the vaulted ceilings have been (for the most part) repaired, and the regulars are taking their places at the counter. Famous for its 25 varieties of oysters, extensive wine selection, and comprehensive seafood preparations, the restaurant is a magnet for commuters and tourists alike. *Grand Central Terminal, 42nd St. and Vanderbilt Ave. (212-490-6650). (M) AE, CB, DS, MC, V.*



Park Bistro—Provençal offerings prepared and served with notable agility in an intimate—sometimes crowded—setting. *414 Park Ave. at 28th St. (212-689-1360). (M) AE, CB, DC, MC, V.*

Union Square Cafe—The careful service, human-scale dining rooms, and peerless California café cuisine make this one of the best restaurants in the city. *21 E. 16th St. (212-243-4020). (M) AE, DC, MC, V.*

Verbena—Diane Forley's seasonal American cuisine is at once delicate and deliciously satisfying; the room, similarly, pulls off the neat trick of feeling luxurious and minimalist at the same time. The menu is whimsically divided into two categories—fruits and vegetables, and fish, birds, and meats—with such appealing entries as butternut squash ravioli with roasted orange sauce, and rack of lamb with Yorkshire pudding. In summer, demand a garden table *54 Irving Pl. (212-260-5454) (M–E) AE, DC, MC, V.*

14th–42nd Streets, West Side

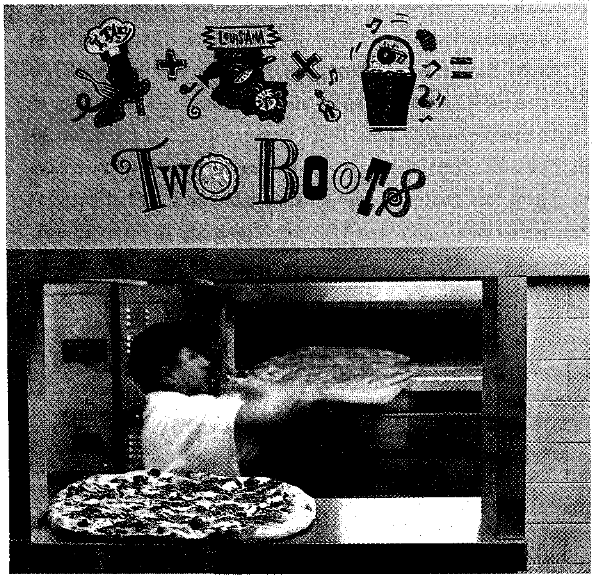
Ben's Kosher Delicatessen—This casual delicatessen—the

Photograph by Joe Scafuro

Opening

Boots Commutes

Two Boots, downtown's venerable Cajun pizzeria, brings its signature cornmeal-crusted pies and overstuffed po'boys to Grand Central's embryonic dining concourse this week. And if unorthodox toppings like jalapeño and andouille sausage aren't enough to give the upstairs competition, Naples 45, a run for its thin-crusted money, the old-fashioned jukebox and forthcoming cocktails will undoubtedly be the happy-hour answer to an antsy commuter's prayers. (Grand Central Terminal; 212-557-7992.)



Art Deco–ish Manhattan offshoot of a Long Island chain—brings a full roster of pastrami, corned beef, sour pickles, potato latkes, and other highlights of kosher cooking to the garment district. All baking is done on the premises, and for those who hanker for something a little stronger than Dr. Brown's, there's a full bar. *209 W. 38th St. (212-398-2367). (I) AE, DS, MC, V.*

Bright Food Shop—A Chelsea luncheonette with an innovative, healthy Mexican menu with Asian influences. Excellent desserts and a great selection of Mexican fruit sodas. *216 Eighth Ave., at 21st St. (212-243-4433). (I–M) ($).*

Bryant Park Grill—This long-awaited restaurant on the edge of the city's prettiest pocket park has been mobbed from day one. Go at an off-hour for Caesar salad, New York steak, soft-shell crabs, and scallion pancakes. *40th St., between Fifth and Sixth Aves. (212-840-6500). (M–E) AE, DC, MC, V.*

helsea Bistro & Bar—This friendly bistro became a neighborhood hangout virtually the day it opened. Try the delicious hanger steak and lamb shank, and experiment among the 200-odd wines on the well-chosen list. *358 W. 23rd St. (212-727-2026). (M) AE, MC, V.*

a Umberto—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a table is no small task, especially in the evening. This is a Euro–New York crossroads. A mad cacophony of laughter and chatter in Brooklynese and Roman. Don't dress down. *107 W. 17th St. (212-989-0303). (E) AE only.*

usion@Ohm—One of the new crop of all-in-one entertainment centers: dinner, dancing, and the ever-popular lounging on velvet furniture. Plus an international fusion menu that features Vietnamese vegetable spring rolls, rigatoni bolognese, and pistachio-crusted chicken breast with morel sauce. *16 W. 22nd St. (212-229-2000). (M–E) AE, MC, V.*

e Madri—This Chelsea mainstay has long enjoyed a reputation for informality and flavorful Italian fare. The garden is a wonderful warm-weather spot for a light lunch of salad and pasta or a more substantial repast like osso buco with gremolata or risotto with lemon and zucchini. *168 W. 18th St. (212-727-8022). (M) AE, DC, MC, TM, V.*

Simply Pasta—Perfectly situated for pretheater, this moderately priced Northern Italian restaurant offers a full roster of antipasti, salads, thin-crust pizzas, and pastas—over two dozen of them. *120 W. 41st St. (212-391-0805). (I) AE, DC, DS, MC, V.*

43rd–56th Streets, East Side

Café Centro—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. *200 Park Ave., at 45th St. (212-818-1222). (M) AE, DC, MC, V.*

Cucina & Co.—This market-style takeout shop and café is ideally situated in the lobby of the MetLife Building to catch the crush of commuters passing through Grand Central. Breakfast pastries, specialty sandwiches, baked pastas, steak-frites, and "Dinners for Two" keep the worker bees fueled throughout the day. *200 Park Ave., at 45th St. (212-682-2700). (I) AE, DC, MC, V.*

The Four Seasons—Philip Johnson designed this cathedral of modernity. Picasso did the tapestry. And the place remains a classic 30 years later. The Grill Room is where the term *power lunch* got its start in the seventies. The pool room is where the rest of us go for achingly expensive fare like foie gras and figs and chocolate velvet. *99 E. 52nd St. (212-754-9494). (E) AE, CB, DC, MC, V.*

Fresco—It's a family affair: The Scottos, including broadcasting star Rosanna, have created a room where you'll find stars at your feet and hearty portions of modern Tuscan fare (rich homemade pasta, thin and crispy grilled pizza, chops, and fish) on the table. *34 E. 52nd St. (212-935-3434). (M) AE, DC, MC, V.*

Genki Sushi—Not your typical sushi bar but a moving conveyor belt with color-coded dishes that indicate the price of your lunch. This midtown branch is the first American outpost of an Asian megachain headquartered in Singapore. The restaurant, whose high-tech design incorporates a wall of exposed sound panels, Lucite chairs and stools, and a Warholian upholstery pattern, also offers bento boxes, vegetarian dishes, sashimi, and a varied sake selection. *9 E. 46th St. (212-983-5018). (I–M) AE, MC, V.*

Le Perigord—This romantic French restaurant near Sutton Place is famous for its classically prepared, elegantly presented French cuisine. The regular clientele, with a liberal smattering of celebrities and diplomats, is the type that dresses for dinner—a good thing, since jackets are required. Open Sundays. Private rooms available for parties. *405 E. 52nd St. (212-755-6244). (E) AE, DC, DS, MC, V.*

The Leopard—This townhouse restaurant named for the famous Italian novel is known for its bargain four-course prix fixe, including unlimited house

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Opening Thai Score

Before Starbucks conquered coffee distribution, there was the Chinese takeout monopoly. In the seventies and eighties, Empire This and Hunan That multiplied with astonishing speed, saturating the greater metropolitan area with cold sesame noodles and General Tso's chicken. Now the tide has turned to Thai, with a wave of burgeoning chains vying for supremacy. Spice, a two-branch concern, has opened a new East Village outpost called SEA (75 Second Avenue; 212-228-5505), which stands for South East Asia, not a predilection for fish. This sleekly spartan "Thai bistro" (below, left) covers the bases (curry puffs, summer rolls, pad thai), and supplements the standards with house specialties like clay-pot ginger shrimp, and tamarind-sauced whole fish (entrées $7 to $13). And in the renovated corridors below Rockefeller Center, the husband-and-wife owners of three Regional Thai restaurants have partnered with their CPA to open Firecrackers (right; 30 Rockefeller Plaza, concourse level; 212-399-2626), the prototype of what they hope will be a citywide chain of mildly spiced, mass-appeal Thai canteens, with an accessible menu full of easy-to-pronounce dishes like "silky white chicken soup" and "red Thai stew" (entrées $6.95 to $9.95). With the minor exception of Thai-seasoned home fries, breakfast is wholeheartedly American.

Photographs by Patrik Rytikanga

wine. The enclosed garden and the French-Continental menu—roast duckling, stuffed quail, filet mignon—attract a loyal following. *253 E. 50th St. (212-759-3735). (M–E) AE, DC, MC, V.*

Lespinasse—Marie Antoinette, where are you? This ultra-formal dining room in the St. Regis Hotel—think Versailles and you get the rococo drift—is where you'll find Christian Delouvrier's masterful classic French cooking. *2 E. 55th St., in the St. Regis Hotel (212-339-6719). (E) AE, CB, DC, MC, V.*

Maloney & Porcelli—A midtown steakhouse with something extra, courtesy of consulting chef David Burke's contributions—including something called "angry lobster"—plus whole leg of lamb, an extensive wine list, and an innovative menu of American classics. A second-floor party room has a fireplace and skylights. *37 E. 50th St. (212-750-2233). (E) AE, DC, DS, MC, V.*

Michael Jordan's The Steak House N.Y.C.—It's hard not to feel like a king surveying his kingdom from the balcony of the awesomely renovated Grand Central Terminal. And it's easy, with David Walzog's high-protein menu, to eat like an athlete: Choose from Maine lobster, a 44-ounce double porterhouse for two, barbecued short ribs, pepper-crusted buffalo sirloin, and a superlative New York strip. There's a private dining room and a private smoking room. And if you (or your progeny) so desire, you can mark the occasion with a trip to the souvenir shop, for basketball- or steak-themed paraphernalia like baby rattles and dog bones. *23 Vanderbilt Ave., Grand Central Terminal (212-655-2300). (M–E) AE, DC, MC, V.*

Monkey Bar—Since its swanky renovation by David Rockwell, this midtown landmark has undergone several chef changes. Andrew Chase has infused the menu and the retro-feeling dining room with new spirit by way of inspired new dishes like coriander-crusted duck breast with Bartlett pears, onion tart with potatoes and bacon, and loin of rabbit with confit and foie gras ravioli. Plus a special cocktail-hour canapé menu, to be enjoyed in the monkey-mural bar with nightly piano music. *60 E. 54th St. (212-838-2600). (E) AE, DC, MC, V.*

Morton's of Chicago—This midwestern import has taken Manhattan by storm, winning converts with its tender double porterhouse and men's club charm. Hard to believe it's a chain. *551 Fifth Ave., at 45th St. (212-972-3315). (E) AE, DC, MC, V.*

Naples 45 Ristorante e Pizzeria—This sprawling Italian restaurant and carry-out in the MetLife building serves authentic Neapolitan cuisine, including excellent thin-crust pizzas, baked to order by experienced pizza masters imported directly from Italy. Also try the twice-baked sandwiches and the wide array of wines by the glass. *200 Park Ave., at 45th St. (212-972-7001). (I–M) AE, DC, DS, MC, V.*

Oceana—Fish-savant Rick Moonen's extensive and excellent seafood menu make this room, reminiscent of the dining cabin on an elegant ocean liner, a favorite for business lunches and romantic evenings alike. The upstairs bar is a perfect retreat for cocktails and seafood snacks in midtown. *55 E. 54th St. (212-759-5941). (E) AE, DC, MC, V.*

Peacock Alley—Under talented chef Laurent Gras, the Waldorf's posh dining room has broken with mealtime tradition. Rather than offer straightforward appetizers and entrées, Gras divides his menu into categories like ocean/river (lobster soup flavored with chestnuts), field/forest (seaweed and field greens), black truffle (Venetian pasta), and farm (rabbit chop wrapped in pasta). And rather than price each individual dish, he charges by the number of courses one selects: $54 for three, $67 for four, and up. The sommelier's suggested wine pairings are available for an additional price, and jackets are required. *301 Park Ave., in the Waldorf-Astoria (212-872-4895). (E) AE, CB, DC, DS, MC, V.*

Quantum 56—The restaurant at the Drake Swissotel that used to be Lafayette has finally reopened, this time as a New American dining room and cocktail lounge under the culinary direction of chef Joseph Fortunato. His menu ranges from the familiar to the less so, in dishes like shepherd's pie, seafood hot pot, and buffalo carpaccio with horseradish aioli. *65 E. 56th St. (212-756-3800). (M–E) AE, MC, V.*

Smith & Wollensky—Carnivores keep this popular steakhouse jumping. All wood and brass, it has the look of a private club, the noise of a locker room, and a serious wine cellar. *Third Ave. at 49th St. (212-753-1530). (M) AE, CB, DC, DS, MC, V.*

Tropica—Always packed at lunch, but squeeze in at the bar and order the salmon and a glass of tropical iced tea. The dining room serves the most imaginative seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. *200 Park Ave., nr. 45th St. (212-867-6767). (M) AE, CB, DC, MC, V.*

Vong—Wow! This is Thai food to die for. Che Jean-Georges Vongerichten's little Third Avenue–by–way–of–Bangkok palace was designe by architect David Rockwell, and it's a show temple indeed—there's gold leaf on those walls The menu's full of wonders, starting with the cra rolls and coconut-milk-and-galangal soup. *200 E 54th St. (212-486-9592). (E) AE, CB, MC, V.*

43rd–56th Streets, West Side

Algonquin—Draws on its history as the fabled stomping ground of literary giants. The wood-panele sitting-room-like lobby still holds many imaginations captive. *59 W. 44th St. (212-840-6800). (M AE, CB, DC, MC, V.*

Aquavit—An elegant midtown respite for sophisticated Scandinavian food, set in the glass-enclose atrium of the former Rockefeller mansion. Th menu offers delicately flavored Swedish version of tea-smoked duck, lobster salad, venison, and, o course, gravlax and herring. *13 W. 54th St. (212 307-7311). (E) AE, DC, DS, MC, V.*

Ben Benson's Steak House—This rollicking steak house has long fed hordes of hungry, beef-eatin businessmen and the people who love them. Th festive air gets pretty thick by the bar, where cigars prevail, but the dining room is devoted entirely to the consumption of standards like lobster crab cakes, veal, and four cuts of steak. Free validated parking available. *123 W. 52nd St. (212-581 8888). (E) AE, DS, MC, V.*

Christer's—Famous for its spectacular selection salmon, this Scandinavian-inspired restaurant, designed by David Rockwell to resemble a colorfu cozy mountain lodge, is a great choice for contemporary renditions of seafood. Open Sunday

145 W. 55th St. (212-974-7224). (E) AE, DC, MC, V.

Cité—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (212-956-7100). (M–E) AE, CB, DC, DS, MC, V.*

Da Rosina—A convenient pretheater location, specializing in homemade pasta and other casual Italian fare, like baked polenta marinara and veal scallopine. Try the $19.99 prix fixe dinner or the $12.95 lunch. *342 W. 46th St. (212-977-7373). (M) AE, DC, MC, V.*

Estiatorio Milos—The New York outpost of a Montreal favorite, this stylishly spare Greek restaurant specializes in perfectly fresh seafood, arranged market-style on ice and grilled simply with organic herbs and imported olive oil. The fish selection runs from the familiar—red snapper, pompano—to the more exotic, like loup de mer, Moroccan pageot, and Greek dente. Finish with super-creamy goat's milk yogurt with honey. *125 W. 55th St. (212-245-7400). (E) AE, DC, MC, V.*

La Côte Basque—Jean-Jacques Rachou's transplanted shrine to French cooking has preserved the Basque murals and the coddled atmosphere of the original location one block east. Modernized, with a menu more "American with a French accent," the old-world institution has been successfully reborn. *60 W. 55th St. (212-688-6525). (E) AE, DC, MC, V.*

Le Bernardin—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have earned him a very loyal following. *155 W. 51st St. (212-489-1515). (E) AE, DC, MC, V.*

Les Pyrénées—French Provençal cuisine. Cassoulet from Toulouse recommended, as well as filet mignon and frogs' legs. A rustic atmosphere. A lot of theatergoers. *251 W. 51st St. (212-246-0044). (M) AE, CB, DC, DS, MC, V.*

Martini's—Convenient for pre- and post-theater dining, with a buzzing year-round sidewalk café and chef Richard Krause's rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. *810 Seventh Ave., at 53rd St. (212-767-1717). (M) AE, DC, DS, MC, V.*

Morrell Wine Bar & Cafe—The inspired idea behind this unique restaurant (adjacent to the relocated Morrell wine shop) is to serve a menu that integrates perfectly with the wine list—no small feat, since the inventory runs to 1,000 different bottles and a hundred by-the-glass selections. The kitchen incorporates vino into the victuals, as in Barolo-braised lamb shank with chestnut-flour polenta, and the foie gras club sandwich with *porto* marmalade. Seating is at the serpentine bar, behind it, and on a mezzanine level. *1 Rockefeller Plaza (212-262-7700). (M–E) AE, MC, V.*

steria del Circo—This place is always buzzing, partly because of its excellent bloodlines (Sirio Maccioni's brood of charming sons runs the place) and partly because of its flavorful, home-style Italian menu. Be sure to try anything created by proud mother (and food consultant) Mrs. Maccioni. *120 W. 55th St. (212-265-3636). (E) AE, MC, V.*

itar Indian Cuisine—This casual restaurant attracts office workers and midtown's ever-growing hordes of tourists, who come for house specialties like ginger chicken, lamb shaslik, onion bhajia, and the always-popular chicken tikka masala. *58 W. 56th St. (212-581-1155). (I–M) AE, DS, MC, V.*

apika—Chef David Walzog's spicy cooking has transformed a formerly subdued space into a lively canteen with his version of haute Southwestern. Try the black-bean purée with chorizo and garlic flatbread or the grilled rabbit loin with cilantro oil and habanero sauce. The bar has its own snack menu and a super selection of microbrews and tequilas. *950 Eighth Ave., at 56th St. (212-397-3737). (M–E) AE, MC, V.*

rattoria Dopo Teatro—Chef Andrea Pace is famous for his open ravioli of lobster and lamb, which appear on his Northern Italian menu alongside dishes like sautéed venison chops with spinach gnocchi, risotto with baby shrimps, and artichoke hearts stuffed with sun-dried tomatoes and black-olive purée. The dining room is decorated with stills from the Italian cinema, and it leads into an enclosed "secret garden," a warren of private rooms, each designated for a different leisurely activity (wine room, grappa room, cigar lounge). *125 W. 44th St. (212-869-2849). (M) AE, DC, DS, MC, V.*

Utsav Festive India—Only the bar of this regional Indian restaurant is located at street level; the contemporary dining room itself is built into a bridge spanning two midtown skyscrapers. The lunch buffet costs a paltry $10.95, while à la carte entrées include ginger rack of lamb, tandoori filet mignon, and Bengali fish paturi. The management promises a lineup of food festivals highlighting the varied cooking styles of the subcontinent. *1185 Sixth Ave., nr. 46th St. (212-575-2525). (M) AE, DC, MC, V.*

Vago—This Northern Italian midtowner makes its own pasta and breads along with house specialties like warm sea-bass carpaccio, venison medallions sautéed with chestnuts, and roasted baby pheasant with black-truffle sauce. The wine list is extensive, and the dining room is adorned with frescoes, alabaster sconces, and cherrywood trim. *29 W. 56th St. (212-765-5155). (M–E) AE, DC, MC, V.*

57th–60th Streets

Brooklyn Diner USA—"The Finer Diner" serves a gourmet reworking of the foods of everyone's favorite borough, from fragrant chicken soup with challah to a "fifteen-bite hot dog," with refreshments like Penfolds Cabernet and chocolate malts. *212 W. 57th St. (212-581-8900). (I–M) AE, DC, MC, V.*

Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at home in I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (212-758-5700). (E) AE, CB, DC, MC, V.*

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (212-371-7777). (E) AE, CB, DC, DS, MC, V.*

March—This small townhouse feels homey and romantic. Try confit and grilled duck touched with sweet and savory chutneys or Atlantic salmon with Middle Eastern spices and aïoli. *405 E. 58th St. (212-754-6272). (E) AE, CB, DC, MC, V.*

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. *1063 First Ave., at 58th St. (212-753-7407). (M) AE, CB, DC, MC, V.*

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (212-265-5959). (E) AE, CB, DC, MC, V.*

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place. Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

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Langan's New York Restaurant
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150 West 47th. St. (Bet. 6th. & 7th. Aves.) NY NY 10036
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Enjoy the hospitality and the food
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Great American Cuisine
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Recommended by Gourmet Magazine
• Homemade Northern Italian Specialties
• Four Season Garden for Corporate Parties
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Above 60th Street, East Side

Cafe Crocodile—A French Mediterranean bistro with dishes ranging from Provençal to Moroccan in an intimate, romantic townhouse crowded with flowers and oil paintings. Attracts serious foodies from the neighborhood and the occasional gaggle of well-informed Euro-tourists. *354 E. 74th St. (212-249-6619). (M) AE, MC, V.*

Fireman's of Brooklyn—The man behind midtown's nostalgic Brooklyn Diner expands on his outer-borough fantasy with this seafood house, which features a shrimp, oyster, and chowder bar; market-fresh fish; and landlubber options like filet mignon and "Bubba Fireman's chicken." *1081 Third Ave., nr. 64th St. (212-838-7570). (M) AE, DC, MC, V.*

Opening
Two Men and Their Baby

Jacques Ouari, a onetime wine salesman who built a humble café-crêperie into the popular Jacques' bistro, has turned his attention to Deux Amis, the new Turtle Bay spin-off he's opened with fellow Algerian (and ami) Rachid "Bucky" Yahiaoui, formerly a renowned comic presence behind Trattoria Dell'Arte's antipasto bar. The modern French menu supplements some of the best-sellers from Jacques' with new dishes like sweetbreads with onion marmalade, tuna confit with parsley salad, and roasted saddle of monkfish. (356 East 51st Street; 212-230-1117.)

Jo Jo—The grilled chicken with chickpea frites is a great dish. But then, Jean-Georges Vongerichten doesn't make many mistakes in this elegant, jewel-like dining room situated on two floors of an East Sixties townhouse. *160 E. 64th St. (212-223-5656). (E) AE, MC, V.*

La Houppa—Lots of Upper East Siders—foreign-born and native alike—congregate at the lively bar here, and, when they get hungry, nibble on something from the raw bar, pizza from the wood-burning oven, or fresh fish of the day. *26 E. 64th St. (212-317-1999). (M–E) AE, MC, V.*

Mark's—Decked out like a private London club, with plump, tasseled pillows to nestle against. Fine French-American cooking (torchon of foie gras with cranberry-kumquat compote, pan-roasted lobster with Armagnac jus), award-winning wine list, and a Willy Wonka–worthy chocolate tea. *25 E. 77th St., in the Mark Hotel (212-879-1864). (E) AE, DC, MC, V.*

Nino's—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. *1354 First Ave., nr. 72nd St. (212-988-0002). (E) AE, DC, DS, MC, V.*

Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the haute neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (212-644-1900). (E) AE, DC, DS, MC, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *1596 Second Ave., nr. 83rd St. (212-585-3838). (M–E) AE, MC, V.*

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (212-935-2888). (E) AE, CB, DC, DS, MC, V.*

Primavera—This elegant uptown restaurant serves sophisticated renditions of Northern Italian food, like baby eels with oil and garlic, and roasted baby goat. The comfortable wood-paneled room, lit with antique fixtures and filled with fresh flowers, brings a touch of luxury to the neighborhood. *1578 First Ave., nr. 82nd St. (212-861-8608). (E) AE, DC, MC, V.*

Sel & Poivre—Stanching the flow downtown for bistro fare. Regulars find what they are looking for in this quaint, countrified space. The country-French cuisine includes specialties like steak au poivre, bouillabaisse, and roasted chicken, and the prix fixe menus are a bargain. *853 Lexington Ave., nr. 64th St. (212-517-5780). (M) AE, CB, DC, MC, V.*

Trata—With its fish-market display, its Greek spreads and salads, and its simply grilled seafood (sushi-quality octopus, for instance), this bustling Upper East Side sideline of the Patsy's pizza chain offers an affordable, less dramatic alternative to Estiatorio Milos, where the chef used to work. *1331 Second Ave., nr. 70th St. (212-535-3800). (M) AE, MC, V.*

Above 60th Street, West Side

Cafe des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. *1 W. 67th St. (212-877-3500). (M–E) AE, CB, DC, MC, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *240 Columbus Ave., at 71st St. (212-769-3988). (M–E) AE, MC, V.*

Picholine—Chef Terrance Brennan's French-Mediterranean cuisine is as beautiful to look at as it is delicious to eat. Try the risotto, smoky with tender duck and wild mushrooms, and velvety foie gras with peach coulis, and save room for a glass o port to accompany the amazingly rich and well-chosen cheese course. *35 W. 64th St. (212-724-8585). (E) AE, DC, MC, V.*

Restaurant 222—Cozy and romantic, with the fee of a townhouse, Frank Valenza's top-rated New American West Sider is a luxurious surprise in a neighborhood nearly bereft of them. The menu is full of high-ticket items like Beluga caviar, Kobe steak, truffles, and foie gras, which makes the $29.95 pretheater dinner, available from 5 to 6:30, a great deal. And now, lunch is served Tuesday through Friday. *222 W. 79th St. (212-799-0400). (E) AE, DC, MC, V.*

Sapphire Indian Cuisine—A couple of partners from TriBeCa's Salaam Bombay have brought regiona Indian cuisine to Columbus Circle, an area in sore need of a tandoori infusion. The prix fixe lunch buffet is a bargain, and all the currently trendy territories (Goa, Gujarat) are well-represented. *184 Broadway, nr. 61st St. (212-245-4444). (M) AE, DC, DS, MC, V.*

Sarabeth's—This New York institution is a homey place for upscale down-home food like chicken potpie and pancakes. It also offers a children's menu and a mouthwatering bakery counter, with homemade, award-winning jams and preserves *423 Amsterdam Ave., nr. 80th St. (212-496-6280 (M) AE, DC, DS, MC, V.*

Brooklyn

Cucina—A labor of love. Northern Italian in an ele gant and very well appointed room. Sensation antipasti. *256 Fifth Ave., nr. Garfield Pl. (718-23 0711). (M) AE, MC, V.*

Peter Luger—Steak for one, steak for two, steak f four, and creamed spinach. Apply for your ow house credit card, or bring cash. *178 Broadway, Bedford Ave. (718-387-7400). (E) ($).*

Two Tom's—Firehouse-kitchen ambience and waiter who tells you what you want to eat. Th double-rib pork chops are peerless, and the esca role is great, too, but refuse the mercilessly ove cooked pasta when it's offered. Eat early durin the week and call ahead on weekends. Regul private parties make getting a table frustratin but it's always worth the trouble. *255 Third Ave nr. Union St. (718-875-8689). (I) ($).*

Photograph by Kenneth Che

in concert

London Symphony Orchestra...Wendy Osserman

In Print
Tenors, Anyone?

"I love opera," says Matt Dobkin, "but, like, so much of it just *sucks*!" A 28-year-old critic who spent his prepubescent years singing children's roles at the Met and City Opera, Dobkin is the first to admit that the form can often seem old-fashioned, not to say inscrutable, to the uninitiated. That's why the former *Time Out New York* classical-music editor wrote *Getting Opera: A Guide for the Cultured but Confused.* "A lot of opera guides either assume you should know a lot more than you do, or they're insulting or cheesy," he says. "I wanted this to be an easy, fun read." The first section is a simple introduction to the history of opera, brought down to earth with sidebars like "Opera Rocks," a list of cross-genre parallels (for example, "If you like Madonna . . . you'll love *Carmen*"). There's even a section that matches your astrological sign to an opera. But the jokes are surrounded by useful information, including how to find cheap tickets (all companies have subscription series; of New York's Big Two, City Opera's is less expensive than the Met's), backgrounds on the stars, and 50 synopses of Mozart's *Le Nozze di Figaro,* Glass's *Einstein on the Beach,* and everything in between. "The person who wants the pure Broadway blockbuster is more likely to be interested in the Met," he says. "But I imagine it could be overwhelming to some people, like, *That was freaky—there were horses on the stage!* Some might want to go to BAM and see some weird Philip Glass opera in an avant-garde production." For the novice, Dobkin suggests Puccini's *Tosca,* which returns this week to the New York City Opera—a company he believes appeals to a hipper crowd than the Met. "It's not the easiest art form in the world to get," he writes, "but once you do, it's one of the most gratifying." **ROSE-ANNE CLERMONT**

Classical Music

Israel Philharmonic Orchestra—Celebrates Zubin Mehta's thirtieth anniversary as music director; works by Beethoven, Shostakovich, and Josef Tal, 3/7 at 7. *Avery Fisher Hall, Lincoln Center (212-721-6500); $35–$150.*

American Symphony Orchestra—Presents *Beyond Good and Evil: Nietzsche and Music,* five pieces based on Nietzsche's writings; led by Leon Botstein, 3/8 at 8. *Avery Fisher Hall, Lincoln Center (212-721-6500); $18–$45.*

Branford Marsalis, Saxophonist, and Orpheus Chamber Orchestra—Inspired by the fusion of classical music and jazz in Paris in the twenties, they perform works by Stravinsky, Ibert, Milhaud, Satie, and Fauré, 3/8 at 8. *Carnegie Hall, 881 Seventh Ave., at 57th St. (212-247-7800); $18–$75.*

Aki Takahashi, Piano—Premieres a piece by Somei Satoh and other works including Cage and Garland, 3/9 at 8. *Japan Society, 333 E. 47th St. (212-752-3015); $20.*

Pierre Boulez and the London Symphony Orchestra—Premiere works by Eötvös, Sciarrino, Neuworth, Benjamin, and others, 3/10, 3/11, and 3/13 at 8 and 3/12 at 2. *Carnegie Hall, 881 Seventh Ave., at 57th St. (212-247-7800); $19–$76.*

Ensemble Anonymous—Performs Machaut's only mass, believed to have been composed in 1350, 3/12 at 1 and 3. *Fuentidueña Chapel, the Cloisters, Fort Tyron Park (212-307-4100); $32.*

St. Luke's Chamber Ensemble—Performs works by Beethoven and Schubert, celebrating its twenty-fifth anniversary, 3/12 at 2. *Brooklyn Museum of Art, 200 Eastern Pkwy. (212-594-6100); $17, $15 for students and seniors.*

Vienna Radio Symphony Orchestra—Premieres Kancheli's *La Duduki;* led by Dennis Russell Davies, 3/12 at 3. *Avery Fisher Hall, Lincoln Center (212-721-6500); $25–$47.*

Barig Nalbantian, Soprano, and Helen Yedigarian, Piano—Perform works by Gomidas, Rossini, Schumann, and others in the nineteenth annual "Musical Armenia," 3/12 at 2. *Weill Recital Hall, 154 W. 57th St. (212-247-7800); $25.*

New York Chamber Symphony—Premieres works by six American composers, including Elizabeth Bell, Jerome Goddman, and Walter Ross; led by Gerard Schwarz, 3/13 at 8. *Alice Tully Hall, Lincoln Center (212-875-5788); $35.*

Kalichstein-Laredo-Robinson Trio—Works by Schubert, Dvořák, and Elgar, 3/14 and 3/15 at 8. *92nd Street Y, 1395 Lexington Ave. (212-996-1100); $30.*

Monomoy Music—Devotes an evening to the works of Hungarian composer, conductor, and pianist Ernst von Dohnányi, 3/14 at 8. *Weill Recital Hall, 154 W. 57th St. (212-247-7800); $30.*

Opera

Metropolitan Opera—*Lady Macbeth of Mtsensk,* 3/9 at 8, *The Merry Widow,* 3/10 at 8, *La Cenerentola,* 3/11 at 1:30, *La Traviata,* 3/11 at 7:30. *Metropolitan Opera House, Lincoln Center (212-362-6000); $25–$225.*

New York City Opera—*Porgy and Bess,* 3/7 at 6:30, 3/8 and 3/9 at 7:30, 3/11 at 1:30 and 8; *Tosca,* 3/10 at 8 and 3/12 at 1:30. *New York State Theater, Lincoln Center (212-870-5570); $22–$95.*

Dance

Jean Butler and Colin Dunne—Former *Riverdance* stars premiere *Dancing on Dangerous Ground,* based on the Celtic legend "The Hunt for Diarmuid and Grania," 3/8–3/12 at 8. *Radio City Music Hall, 1260 Sixth Ave. (212-307-7171); $45–$75.*

Fly-by-Night Dance Theater—Julie Ludwig, choreographer, presents *Low Flying Trapeze Dance,* 3/9 at 8, 3/10 at 4 and 8, 3/11 at 8, and 3/12 at 2 and 7. *Context Studios, 28 Ave. A, third floor (212-304-3791); $12, $10 for students and seniors, 18 and under free.*

Wendy Osserman Dance Company—Premieres *Portrait of a Daughter* and *Sectors,* 3/8–3/11 at 8. *Washington Square United Methodist Church, 135 W. 4th St. (212-206-0102); $14, students and seniors half price.*

Shigeko Suga and Indalo Artists—Perform *Shiku Hakku: The Eight Sufferings of Man,* flamenco and Butoh dance accompanied by Japanese chants and percussion, 3/9–3/26, Thursdays through Saturdays at 10 P.M. and Sundays at 5. *La MaMa E.T.C. (The Club), 74A E. 4th St. (212-475-7710); $12.*

Ground Rules:

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

Photograph courtesy of KGM Studios.

nightlife

Flatlanders...Allman Brothers...Norman Jay

Concerts

The Allman Brothers Band—3/9–3/11 and 3/13 at 8. *The Beacon Theater, 74th St. and Broadway (212-307-7171). $45.99–$65.99.*

Gomez—3/9 at 8. *Roseland, 239 W. 52nd St. (212-307-7171). $25.*

The Pretenders—With Gay Dad. 3/10 at 8. A sharp new album called *Viva El Amor* proves that the quick wit and acid tongue of Chrissie Hynde haven't dulled any. *Roseland, 239 W. 52nd St. (212-307-7100). $28–$32.*

Small Stages

Arlene Grocery—3/6: Smile For Three; Slink. 3/7: Jeremy Wallace; Daphne. 3/8: Extra Virgin; Stunt Cycle. 3/9: Strung Up; Huge; Superlux. 3/10: Motel Girl; Nova Express. 3/11: True Love; Blake Mattingly. *95 Stanton St. (212-358-1633). $.*

Bottom Line—3/10–3/11: The Flatlanders. *15 W. 4th St. (212-228-7880).*

Bowery Ballroom—3/7: Orchestra Morphine. 3/9: The Mekons. 3/10: Backyard Babies. 3/11: Magnetic Fields. 3/12: Cro-Mags. *6 Delancey St. (212-533-2111).*

Cooler—The free Monday-night series is one of the best musical bargains in the city: Past performers have included free-jazz great Rashied Ali, free-jazz experimenter and Sonic Youth front man Thurston Moore, and out-and-out freak Beck. *416 W. 14th St. (212-229-0785). $.*

Fez—Sundays: Jackie Beat, "I Didn't Mean to Turn You On." Thursdays: Mingus Big Band. Beginning 3/12 on Fridays, Saturdays, and Sundays: Kiki & Herb: "Playing For Time." 3/10: Lianne Smith; Vic Varney. 3/13: Stella "Holiday Shorts" Film Festival. 3/14: Ronny Jordan. *Time Cafe, 380 Lafayette St. (212-533-2680).*

Hogs & Heifers Honky Tonk North—All shows begin at 10 and admission is free. 3/7: Lucky 7. 3/8: Sheriff Uncle Bob & the Good Timers. 3/9: Roy Wilson's Honky Tonk Boys. 3/10: The Derelicts. 3/11: Rob Ryan & His Band. *843 First Ave., bet. 95th and 96th Sts. (212-722-8635).*

Irving Plaza—3/7–3/8: Gov't Mule. 3/9: Saw Doctors. 3/11: Sublime spin-off act Long Beach Dub All Stars. *17 Irving Pl. (212-777-6800).*

Joe's Pub—3/8: "Reggae Night." 3/9: Bill Charlap; "Personality D.J. Series." 3/11: Odyssey with James Blood Ulmer. 3/12: Charlie Hunter. 3/13: A Tribute to Jerome Moross. *425 Lafayette St. (212-239-6200).*

Knitting Factory—3/6: Elf Power; Summer Hymns; Joe McPhee and Johnny McLellan Duo; Penny Arcade; Curtis Hasselbring. 3/8: French Kicks; Satlah; Separate but Equal; John Kruth; Kenny Wessel Quartet. 3/9: Wycliffe Gordon; Staff Infection; Brilliant Coroners. 3/10: Wycliffe Gordon; Matthias Lupri Group; Rob Levit and Ben Kono Duo; Prajna. 3/11: Wycliffe Gordon; Jenny Scheinman; L.E.G. Slurp; Schleigho. 3/12: Nora York; Elliott Sharp; Wycliffe Gordon; Rochat-Felix Quintet. 3/13: Satoko Fujii Orchestra; Jemeel Moondoc's Jus Grew Orchestra; Peter Mazza; Penny Arcade; Harriet Tubman; Curtis Hasselbring. *74 Leonard St. (212-219-3055). $.*

Makor—3/8: Harold Ruben Trio; As-Is Ensemble. 3/9: Ilana Eliya & Ensemble Jabalio. *35 W. 67th St. (212-601-1000).*

Manitoba's—Mondays: Beat Rodeo. Saturdays: Adam Roth. Sundays: Anna. Tuesdays: "Hardcore" with hosts Misstress Formika and Candis Cayne. 3/8: Landcaster County Prison. 3/10: The Dark Horses. 3/12: Bar-B-Que Bob and the Spare Ribs. *99 Ave. B (212-982-2511).*

Maxwell's—3/7: "Kick Out the Jams D.J. Series" with Dean Wareham. 3/8: Psonica; Collapsis; Banjo Spiders. 3/10: Skanatra; Rathskeller; Hobex. 3/11: Kristin Hersh and Vic Chesnutt. 3/12: The Paladins. *1039 Washington St., Hoboken, N.J. (201-653-1703).*

Mercury Lounge—3/6: The Sharp Things; Typhoo. 3/7: Electronica America. 3/8: Stage; Tugboat; the Mirror People. *217 E. Houston St. (212-260-4700).*

Rodeo Bar—3/6: Western Caravan. 3/7: Brian Mitchell. 3/8: Tom Russell. 3/9: Elena Skye and the Demolition String Band. 3/10: The Hangdogs. 3/11: The Paladins. 3/12: The Flying Neutrinos. 3/13: Western Caravan. *375 Third Ave., at 27th St. (212-683-6500).*

S.O.B.'s—Most nights, sets at 10 and midnight. 3/6: "Remembering Los Cachimbos." 3/8: Caribbean Jazz Project. 3/10: Beausoleil avec Michael Doucet. 3/13: Shirley Bruce. *204 Varick St. (212-243-4940).*

Wetlands—Mondays: D.J. Logic. Tuesdays: Illuminati. Thursdays: Groove Collective. 3/11: The Disco Biscuits. 3/12: The Business. *161 Hudson St. (212-386-3600). $.*

Performance
Allman Joy

Despite label and lineup changes over the course of their three-decade-plus career, one thing has remained constant for the Allman Brothers Band (pictured): They're really still a live act. In what has become an annual tradition, the group will take over the Beacon Theater for a thirteen-night run beginning March 9. (See "Concerts.")

Clubland

Alphabet Lounge—Saturdays: A great house-music party called "School," with resident D.J.'s Melvin Moore, Neil Aline (of "BPM" and "Rendez-Vous"), and producer Matthias Heilbronn. *104 Ave. C (212-780-0202).*

Baby Jupiter—3/9: Joe Deninzon and Strospheerus. 3/10: Faticus; Uncle Fondle. 3/11: babloo. 3/12: Akim Funk Buddha's "Dha Fusion." 3/13: Roick Shapiro; Ben Eyler Trio. *170 Orchard St. (212-780-0287).*

Baktun—A small, way-way-west venue that's host to some of the city's most relaxed, unpretentious club nights. Thursdays: A nifty trip-hop night called "Nice & Easy." Wednesdays: "Soons," an eclectic night of music with D.J.'s Jaymz Nylon and Gamall. Alternate Fridays: Loved-up house music from D.J.'s Holmar and A. Gram at "N'Ice"; the friendly, long-running house-music party "Bang The Party." Saturdays: "Direct Drive," a strictly drum-'n'-bass night with D.J.'s Lion, Seoul, Cassien, Reid Speed, and Chris Thomas. Log on to www.baktun.com for complete schedule. *418 W. 14th St. (212-206-1590).*

Black Betty—A wondrously eclectic nightspot in Williamsburg. Wednesdays and Thursdays: "D.J.-O-Rama," D.J.'s spinning everything from hip-

Photograph by Steve Eichner/Retna

hop, dance-hall, reggae, to funk. Sundays: "Jazz on Sundays." Mondays: "Rhythm on Mondays," anything with a groove, from Afro-Cuban jazz to sixties soul. *366 Metropolitan Ave., Williamsburg, Brooklyn (718-599-0243).*

Centro-Fly—The club formerly known as Tramp's is now a hot spot to groove to D.J.'s. The owners have managed to snag the house/trip-hop/big-beat promoters "Plant" for their Saturday nights and the "Subliminal Sessions" with D.J. Erick Morillo (and plenty of D.J. royalty like Armand van Helden and "Little" Louie Vega as their special guests) for their Thursdays. The last Saturday of every month, Plant presents D.J.'s Junior Sanchez and Roger Sanchez (no relation), two of New York house music's finest. Sundays: Dressed-up hip-hop with "VIP Sundays," featuring D.J. Max Glazer and hostess Jessica Rosenblum. *45 W. 21st St. (212-803-7859).*

Cheetah—This Chelsea/Flatiron-district nightspot has suddenly become a great dance-music destination thanks to "Twelve West," "Underground Network," and "Legends." Tuesdays: "Twelve West," D.J. Nicky Siano's wildly fun, campy after-work party, where Chelsea boys, fierce voguers, and men in Superman costumes (!) get their groove on for an early-week romp that rivals the ecstatic energy of "Body & Soul." Wednesdays: "Underground Network" returns. Thursdays: Soulful house provided by D.J. Adam Scott at "Legends." *12 W. 21st St. (212-206-7770).*

Flamingo—This East Village nightspot was once called Flamingo East. Now it's simply Flamingo. The club now has a hipper, more futuristic bent thanks to parties like Saturday's techno-dominated "Tru Skul." 3/11: Detroit techno with D.J. Shake. *219 Second Ave. (212-533-2860).*

Izzy Bar—Like Orchard Bar, Izzy Bar is less a watering hole than a place to chill out and hear some cutting-edge tunes. Tuesdays: Neil Aline, host of NYU's ultrahip "BPM" radio show, hosts "Rendez-vous," a strictly no-D.J.'s party where media folk, artists, and others take their shot on the wheels of steel. Thursdays: Big-name D.J.'s like Todd Terry and Frankie Feliciano drop by for "Assorted Flavors." Saturdays: Things get funky with the hip-hop-and-soul-dominated "Say It Loud." *166 First Ave. (212-228-0444). $.*

The Roxy—The cavernous Chelsea institution's deeply entertaining and mysteriously underattended Tuesday- and Wednesday-night rollerskating jam keeps boogie queens' wheels spinning till the wee hours. Fridays: "Big Fridays" offer big fun for the weekender straight crowd. Saturdays: Superstar D.J. Victor Calderone spins house for the Chelsea boys while hard-bodied go-go boys dance on the bar. *515 W. 18th St. (212-627-0404). $.*

Shine—Once an important spot for up-and-coming rock and dance acts, this downtown spot is now home to low-key, D.J.-oriented theme nights like "Giant Step Mondays" and the Friday-night hip-hop-meets-beautiful-people affair "Hello 2000." 3/6: Ron Trent; Norman Jay. *285 W. Broadway (212-941-0900).*

Twilo—Twilo is the superclub of the moment, thanks to a revolving lineup of dance music's biggest marquee attractions. Wednesdays: The upstairs lounge hosts hard house and techno with "2K Wednesdays." Fridays: World-class D.J.'s like Carl Cox, Sasha and Digweed, and Cassius play for a mixed crowd of drag divas and on-the-prowl straights. Saturdays: Aging club king D.J. Junior Vasquez spins for his bare-chested Chelsea-boy following. 3/10: Jeff Mills; David Hollands. *530 W. 27th St. (212-268-1600).*

Vinyl—Stripped of its liquor license, this once-hedonistic downtown space is now a dance-music purist's paradise and quite possibly the best club in the city. Wednesdays: "Little" Louie Vega spins at the relaxed, low-key (for now), dance-friendly (check out the break-dancers in the back of the room) house party "Dance Ritual." Fridays: Hard, trippy house (affectionately nicknamed "K-hole house" by its aficionados) from D.J. Danny Tenaglia. Saturdays: Timmy Regisford's fantastic house-music party "Shelter," which at about seven in the morning becomes the city's most adventurous party as Regisford bangs out everything from the Afro-beat of Fela Kuti to the ambient, pillow-soft house of Mr. Fingers. Sundays: François K, Joe Claussell, and Danny Krivit spin at the now legendary afternoon party "Body & Soul." Arrive early or you'll face a devastatingly long line at the door. Monthly: Renowned Japanese trance D.J. Tsuyoshi Suzuki. *6 Hubert St. (212-343-1379).*

Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

Performance

The Three Amigos

As supergroups go, the Flatlanders had the whole thing ass-backwards—imagine if Bob Dylan, Roy Orbison, and Tom Petty began their careers as Traveling Wilburys. They would have been *More a Legend Than a Band*—the title of the Flatlanders' sole 1972 album and a fair summation of the artistic arc of Butch Hancock (pictured, right), Jimmie Dale Gilmore (left), and Joe Ely (center) in the three decades since. After marrying an old-time country-string-band sound with a spiritual sixties sensibility, the three Lubbock-bred amigos have separately redefined Texas folk, country, and rock. Hancock became the Lone Star State's uncompromising DIY bard; Gilmore grew into the most beautiful voice in country music this side of Emmylou Harris; and roadhouse warrior Ely rocked the Clash's Casbah so hard they invited him on tour. But despite the occasional one-off gig, they've never committed to a full tour as the Flatlanders—until now. "Getting together in New York [last year for a Central Park Summerstage concert] was kind of a catalyst," says Ely. "We finally decided, why get together for one gig—why not get together for a string of them?" Expect their four shows at the Bottom Line on March 10 and 11 to include Flatlanders and solo classics like Gilmore's "Dallas," Hancock's "Bluebirds," and Ely's "Because of the Wind" as well as new tunes written since they reunited two years ago to write a song for the *Horse Whisperer* soundtrack. They cagily hint that a new Flatlanders album may lie in the not-so-distant future, and they have some new material to plug in the meantime, including a forthcoming live album from Ely and Gilmore's new, self-released *One Endless Night.* "One day, we were out at Joe's studio," says Gilmore, "and we said, 'Let's make a Butch record today, so we all have records to promote on the tour.' " **RICHARD SKANSE**

Jazz

Birdland—Proof that jazz is alive and well in midtown, this classy boîte serves up some fine southern cuisine along with its first-rate lineup. Sundays: Chico O'Farrill Afro-Cuban Jazz Big Band. Mondays: The Maria Schneider Jazz Orchestra. Tuesdays: The Famous Duke Ellington Orchestra directed by Paul Ellington. 3/8–3/9: Ray Vega Latin Jazz Quintet with special guest Claudio Roditi. 3/10–3/11: Kevin Mahogany. *315 W. 44th St. (212-581-3080).*

Blue Note—With a great sound system and a decent view from every seat in the house, the "jazz capital of the world" often presents two top-flight artists in one evening. Sets at 9 and 11:30. 3/7–3/12: "Grand Slam," featuring Jim Hall, Joe Lovano, George Mraz, and Lewis Nash. 3/13: Anton Schwarz. *131 W. 3rd St. (212-475-8592).*

City Hall—Mondays in the Granite Room: The Charles Mingus Orchestra. $15 cover, $10 for students. *131 Duane St. (212-227-7777).*

Detour—With no cover and top-notch young players, this Village joint packs 'em in every night of

Photograph by Will Van Overbeek.

the week. Sundays: Mike Magilligan. *349 E. 13th St. (212-533-6212).*

Iridium—In the surreal basement across from Lincoln center, you'll find formidable jazz comers and the occasional legend. Thoughtful table placement minimizes a couple of structural columns' potentially disastrous effects on sight lines. Monday nights, the Les Paul Trio holds office hours. Sets at 8:30 and 10:30 Sun.–Thurs., with extra midnight set Fri. and Sat. 3/7–3/12: Ahmad Jamal Trio. *44 W. 63rd St., across from Lincoln Center (212-582-2121).*

"Jazz at Lincoln Center: My Favorite Things—Coltrane on Film"—3/9 at 7 and 9. Hosted by Jackie McLean. *Walter Reade Theater, Rose Building, 165 W. 65th St., plaza level. $10.*

"Jazz Insights: The Music of Duke Ellington"—Informal lectures hosted by Arnold Jay Smith. Tuesdays, 7:45–9:30. 3/7: Jeffrey Smith: "A Drum Is a Woman." *The New School, 66 W. 12th St. (212-229-5873). $25.*

The Jazz Standard—A sprawling room with terrific sound and the best club menu in the city, the Jazz Standard offers a fresh mix of estimable hard-boppers, living legends, and hungry young comers. Mon., Tues., and Fri. at 5:30 and Sat. at 7 , guitarist David O'Rourke swings in the upstairs 27 Standard bar. Sets Wed.–Thurs. at 8 and 10; Fri. and Sat. at 8, 10:30, and midnight; and Sun. at 7 and 9. $15–$25 cover; $10 minimum. *116 E. 27th St. (212-576-2232).*

Museum of Modern Art—Fridays, in addition to throwing its doors open for pay-what-you-wish night, MOMA also transforms its cafeteria into a (sort of) swinging jazz club. All shows at 5:30. The museum's Sette restaurant offers jazz Thursdays and Saturdays, 6–10. 3/10: Jane Ira Bloom Trio. *11 W. 53rd St. (212-708-0480).*

Red Blazer—Mondays: Lenore and the Dukes. Tuesdays: Stan Ulano's Swing Band. Wednesdays: The John Gill Band. Thursdays: Stan Rubin's Big Band featuring Cary Hoffman. Fridays: Kelly Friessen's Gritty City Band. Saturdays: Bob Cantwell's Jazz Quintet. *32 W. 37th St. (212-947-6428).*

"Roy Haynes Jazz Party"—3/9 at 8. *Pace Downtown Theater, 3 Spruce St. (212-346-1715). $17.50–$20.*

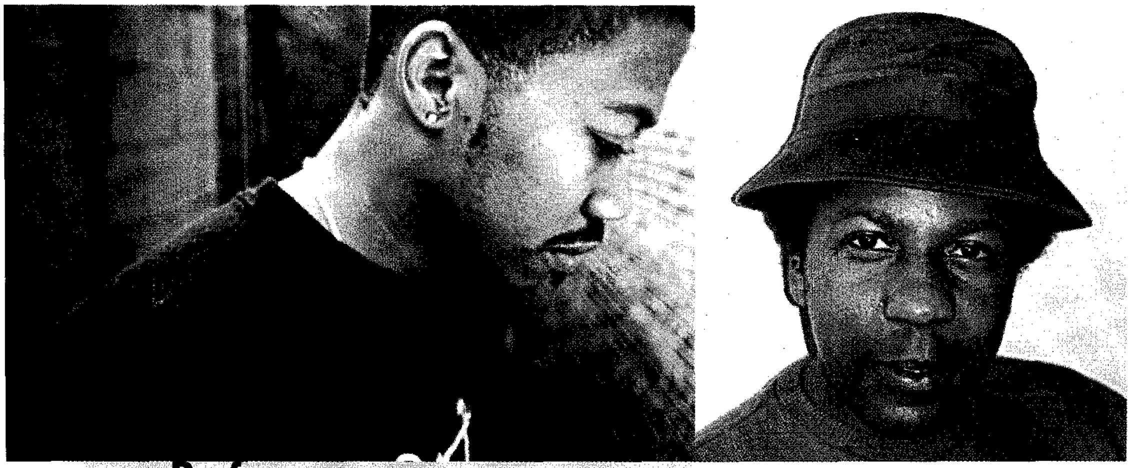
Small's—Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. Shows start at 10. *183 W. 10th St. (212-929-7565). $.*

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. Every Saturday, jazz brunch with Ilhan Ersahin. Sundays, Chuck Folds hosts "the original jazz brunch." Every Monday, it's the Spirit of Life Ensemble. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M. 3/7–3/12: Mulgrew Miller and Wingspan. *88 Seventh Ave. So. (212-242-1785).*

Tonic—Yet another impeccably hip Lower East Side avant-jazzerie, Tonic has its sights set on the Knitting Factory crowd. Sunday: Klezmer Sundays. *107 Norfolk St. (212-358-7503). $.*

Village Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. Sets at 9:30 and 11:30, with a late 1 A.M. set Fri. and Sat. *178 Seventh Ave. So. (212-255-4037). $.*

William Parker & the Little Huey Creative Music Orchestra—3/9 at 8. *129 W. 67th St. (212-501-3330). $10.*



Performance

Groove Armada

The vintage-soul "rare groove" scene's obsession with obscurity often smothers its pop pleasures, but genre doyen Norman Jay (pictured, right) strikes a perfect balance between educating the crowd and rocking a party. On March 6, Jay will be joined by soulful house-music veteran Ron Trent (left) to inaugurate "Giant Step Mondays," a new weekly party at Shine. (See "Clubland.")

Comedy

Boston Comedy Club—*Animal House* ambience and, most nights, comedy to match. Shows Tues.–Thurs. at 9:30; Fri.–Sat. at 8,10, and midnight. Jim Norton; DC Benny; Jim Gaffigan; Robert Kelly; Jordan Rubin; Nick Swardson & Macio. *82 W. 3rd St. (212-477-1000).*

Carolines On Broadway—In Times Square just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. Mondays, "New Talent Night," hosted by Eddie Brill. 3/7: "The Blue Collar Show." 3/9–3/12: Greg Fitzsimmons. 3/9–3/11: Tommy Davidson. 3/12–3/13: Mario Cantone. $12.50–$24.50; two-drink minimum. *1626 Broadway, bet. 49th and 50th Sts. (212-757-4100).*

Comedy Cellar—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. at 9 and 11; Sat. at 9, 10:45, and 12:30 A.M.; and Sun.–Thurs. at 9. Through 3/12: Colin Quinn; Nick Di Paolo; Dave Attell; Greg Giraldo; Greer Barnes. *117 MacDougal St. (212-254-3480).*

Comic Strip—Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. *1568 Second Ave., bet. 81st and 82nd Sts. (212-861-9386).*

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30 A.M.; Sun.–Thurs., continuous from 8:45. Cover is $15 Fri. and Sat. ($20 for 10:30 Sat. show), $12.50 on weeknights; no minimum. *1118 First Ave., bet. 61st and 62nd Sts. (212-593-1650).*

Gotham—A trendy comedy spot in the Flatiron district. Every Tues. and Sun.: New Talent Showcase. Shows Sun.–Thurs. at 8:30; Fri. and Sat. at 8:30 and 10:30. Cover is $12 Fri. and Sat., $8 on weeknights; two-drink minimum. 3/10–3/11: Judy Gold; Greg Giraldo; Orny Adams. *34 W. 22nd St. (212-367-9000).*

KGB—Thursdays at 10: Ahna Tessler and Lauren Engel. $5 cover. *85 E. 4th St. (212-995-8502).*

"Spin Cycle Comedy"—Comedy from Danny Cohen and Jodie Wasserman while you separate your whites and colors. Really. *King Size Laundromat, 178 Seventh Ave., at 20th St. (212-501-6016). Free.*

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. Cover is $7–$12. Shows Sun.–Thurs. at 7 and 9; Fri. at 7, 9, and 11:30; and Sat. at 8, 10, and midnight. *236 W. 78th St. (212-595-0850).*

Cabaret

Algonquin Hotel—Fresh from a major overhaul, the Oak Room hosts some formidable names in its cozy environs. Early shows Tues.–Sat., late shows Fri. and Sat. Sundays: The Howard Fishman Quartet. *59 W. 44th St. (212-840-6800).*

Arci's Place—A Murray Hill–area Italian restaurant with an intimate cabaret space. Through 3/11: Billy Stritch in "Song From the Last Century." *45 Park Ave. So., at 30th St. (212-532-4370).*

Asti—Singing-waiter frolics, with an emphasis on opera and operetta, are the keynote of this Village landmark. Late dining. *1 E. 12th St. (212-741-9105).*

Cafe Carlyle—Every Monday, Woody Allen swing through the early set with Eddy Davis & His New Orleans Jazz Band at 8:45. $60. Bobby Short play two shows nightly (Tues.–Sat.) at 8:45 and 10:45 $60. Through 3/17: Betty Buckley previews he new CD *Heart to Heart.* Through 5/6: Pianist Peter Mintun performs Tues.–Sat., from 9:30 P.M. t 1:30 A.M. $10 *.Carlyle Hotel, Madison Ave. at 76t St. (212-744-1600).*

Feinstein's at the Regency—Michael Feinstein' cabaret space at the Regency Hotel shares th room with the restaurant 540 Park. $60; $50 minimum. *540 Park Ave. at 61st St. (212-307-4100 o 212-339-4095).*

FireBird Café—The theater district's newest post-show snuggery, right next door to an overwrought Russian restaurant—steer clear of th Cossack-dagger-toting doormen and you'll b fine. Sets Wed.–Thurs. at 9; Fri. and Sat. at 9 an 11. $30 cover; $20 minimum. Wednesday through 3/17: "Glamorous Night": Lorna Dalla sings the music of Kern and Novello. *365 W. 46t St. (212-586-0244).*

Judy's—This cozy, friendly piano bar features tw performance spaces, a fine menu, and a weekl gig by Judy herself. 3/7: Judi Mark in "Show an Tell." 3/9: Debbie Lesser in "Listen to My Heart. 3/11: Judy Kreston and David Lahm in "Keep I in the Family." 3/12: Susan Speidel. 3/13: Rene Smith in "In My Life." *169 Eighth Ave., bet. 18t and 19th Sts. (212-929-5410).*

Photographs by Sandy Ki

the mix

Jonathan Galassi...Virginia Woolf Tribute...Artexpo

John Leonard's TV Notes

The Huntress (3/7; 9 to 11 P.M.; USA) features Annette O'Toole and Aleksa Palladino as a mother-daughter combo so deeply in debt when their bounty-hunting breadwinner, Craig T. Nelson, dies in a car-bomb explosion that, after some guitar-playing and some target practice, they go into the family business of tracking down bail-jumpers, one of whom they hope will prove to be Craig T.'s murderer. O'Toole has fun as a chain-smoker with a yen for dangerous men like James Remar, Palladino is an appealing hothead, and the whole movie is surprisingly amiable, playing its violence for slapstick laughs all the way to a killer ice-cream truck.

Don McLean: Starry, Starry Night (3/8; 9 to 10 P.M.; Channel 13), recorded in concert last November in Austin, Texas, is an hour of music, interrupted at least twice for an unknown number of yawning minutes by pitches during public-television pledge week. McLean, joined on stage by good sports Garth Brooks and Nanci Griffith, sings mostly himself ("Vincent," "Castles in the Air," "And I Love You So," etc.), plus an occasional Roy Orbison ("Crying"). Of course, his rousing rendition of "American Pie" is what we came for.

nspectors 2: *A Shred of Evidence* (3/12; 8 to 9:35 P.M.; Showtime) brings back Louis Gossett Jr. and Jonathan Silverman as criminal investigators for the U.S. Postal Service, this time sorting out not only a mail-order-Russian-bride scam but also an elaborate case of credit-card fraud and "identity theft," with the always interesting Michael Madsen as a perp so devoted to cash withdrawals that he romances lonely bank tellers all over town, after which he will have to kill them. See worrywart Silverman lose sleep with a colicky newborn. See cigar-chomping Gossett watch birds and eat bullets.

lowhere to Land (3/12; 8 to 10 P.M.; TBS) is your standard jumbo-jet-in-peril saga, with Jack Wagner as the heroic pilot, Christine Elise as the blonde co-pilot, James B. Sikking as the self-sacrificial retired pilot, and Ernie Hudson as a bomb-defusing expert on the ground, who talks them through this durance vile with a music box full of deadly nerve gas. Some very nice location shots of Sydney, Australia.

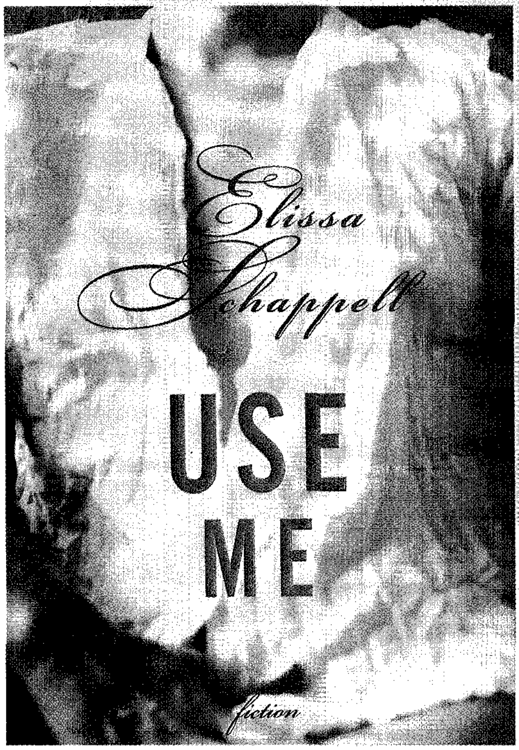
oing Home (3/12; 9 to 11 P.M.; CBS) asks us to believe that Sherry Stringfield would actually contemplate giving up her opera-going boyfriend, Christopher Rich, and her New York job, as an editor of best-selling books, to sit with her aging and addled father, Jason Robards, on the front porch of their family home in the boondocks thinking about Vietnam. The material is familiar, but a veteran cast—including Ashley Crow as Sherry's frazzled sister and Clint Black as a country doctor with a smirk—musters just enough conviction to keep us absorbed. Stringfield has gotten rather matronly; Robards looks as terrible as he did in *Magnolia*.

In Print

What a Girl Wants

Between her gig as *Vanity Fair*'s "Hot Type" columnist and her work as a founding editor of the literary magazine *Tin House*, Elissa Schappell knows a thing or two about how books are bought, sold, and even—drum roll—publicized. She's taken to calling it "a dirty knowledge" now that her debut collection of linked stories, *Use Me*, is on the shelves. "It's terrifying, because I know there are people who won't like the cover so they'll just throw the book in the trash—some days, *I* am so cranky I'll get a stack of books and just say no, no, no if something doesn't immediately grab me," she admits. Schappell's ten stories center on a young woman named Evie as she comes of age, boozes it up, and loses her beloved father to cancer. Insider that she is, Schappell isn't surprised that publishing people are already pitching *Use Me* as the next *Girl's Guide to Hunting and Fishing*. "We call mine *The Girl's Guide to Fucking and Dying*," she says. "Melissa Bank and I sold our books at the same time, and at first I was just aghast. I thought, *We've written the same book—I'm sunk!* But then I read hers twice and I thought, *Oh, no we haven't*." Schappell chooses her words very carefully as she continues. "I read hers in one night," she says. "With mine, I hope you can't digest it all in a sitting. I want the reader to feel that they've been punched in the stomach a few times—or at least had their toes stepped on." She will be reading at Barnes & Noble Upper West Side (2289 Broadway, at 82nd Street) on March 13 at 7:30 P.M.

ARIEL LEVY



Lectures and Panels

"The Corset: Fashioning the Body"—3/7 at 10:30 A.M.: Valerie Steele, chief curator of the Museum at F.I.T., explores the social psychology of the corset and traces how it has fashioned the ideal body throughout history. Merchant's House Museum, 29 E. 4th St. (212-777-1089); $25.

Privacy and Gay Marriage—3/8 at 8 P.M.: A discussion on the growing public support for the right of gay men and women to marry persons of the same sex. The New School, 66 W. 12th St. (212-229-5488); $5.

"Taking Control: A Financial Management Workshop for Women"—3/8 at 5:45 P.M.: The first of two workshops that focus on women's financial needs, designed to benefit both new and seasoned investors. The Tower 49, 12 E. 49th St., twenty-sixth floor. (212-317-4741); $49 for both.

Organizing American Space—3/9 at 6:30 P.M.: A look at some early-twentieth-century approaches to organizing the American landscape that prefigure contemporary network thinking. Benay Venuta Hall, 111 E. 59th St. (212-753-1722); $7.

"Rendez-vous With French Cinema Today"—3/9 at 3 P.M., 3/10 at 7 P.M., and 3/11 at 3 P.M. (suggested arrival time is 50 minutes in advance): Screenings and discussion of contemporary French films (all with English subtitles). NYU Cantor Film Center, 36 E. 8th St. (212-998-8750); free.

Max Kozloff—3/13 at 6 P.M.: The MFA Photography and Related Media Department and the School of Visual Arts present a panel discussion of Kozloff's book *Cultivated Impasses: The Warning of the Avant-Garde, 1960–1980*. The book is a collection of art criticism from the turbulent sixties and early seventies by a prominent figure of the times. The National Arts Club, 15 Gramercy Park South. (212-592-2010); free.

"Ralph Waldo Emerson: America's Buried Conscience"—3/13 at 8 P.M.: An exploration of Emerson's life and literary achievements in an effort to rediscover the meaning of his work. New York Film Academy, 100 E. 17th St. (212-465-7254); $15.

GAME WEEK

HOME ● AWAY ●

	MON	TUE	WED	THUR	FRI	SAT	SUN
KNICKS		VAN MSG 7:30 P.M.	WAS MSG 7 P.M.		PHI MSG 7 P.M.		SAS NBC 6 P.M.
NETS	SAS FSNY 8:30 P.M.		POR FSNY 7:30 P.M.		MIL FSNY 8 P.M.		ORL NO TV 6 P.M.
DEVILS					ATL METRO 7:30 P.M.	WAS FSNY 7 P.M.	
ISLANDERS				PHO FSNY 9 P.M.	DAL NY55 8:30 P.M.		BUF MSG 2 P.M.
RANGERS	SJS MSG 10:30 P.M.		ANA MSG 10:30 P.M.	LAK MSG 10:30 P.M.		PIT MSG 7:30 P.M.	
	3/6	3/7	3/8	3/9	3/10	3/11	3/12

The Written Word

James Nachtwey—3/7 at 7:30 P.M.: The photojournalist discusses his new book, *Inferno,* as part of the "Phaidon Press Photographers" series. Barnes & Noble Union Square, 33 E. 17th St. (212-209-1185); free.

Selected Shorts—3/8 at 6:30 P.M.: Mary Beth Hurt, Harold Gould, and Hope Davis reading from Joy Williams's "The Skater," John Updike's "How Was It, Really?" and Laurie Colwin's "The Lone Pilgrim," respectively. Symphony Space, 2537 Broadway. (212-864-1414); $18.

Meri Nana-Ama Danquah—3/9 at 6 P.M.: Reading—along with the contributors—from *Becoming American: Essays by First Generation Immigrant Women.* The Lower East Side Tenement Museum Gift Shop, 90 Orchard St. (212-431-0233); free, reservations suggested.

Philip Gourevitch and Adam Haslett—3/9 at 7 P.M.: Actors give a dramatic reading of their work in conjunction with *Zoetrope* magazine. West Bank Café, 407 W. 42nd St. (800-372-1131; ext. 5656); free.

Stanley Pottinger—3/9 at 7 P.M.: Reading from his new thriller, *A Slow Burning.* Barnes & Noble, 1972 Broadway, at 66th St. (212-595-6859); free.

Jonathan Galassi—3/9 at 7 P.M.: Reading from his *North Street: Poems.* The Lenox Hill Bookstore, 1018 Lexington Ave., at 73rd St. (212-472-7170); free.

"Virginia Woolf Writing Life"—3/9 at 8 P.M.: A tribute to Virginia Woolf, featuring David Remnick, Michael Cunningham, Janet Malcolm, Cynthia Ozick, Zoe Caldwell, Mary Gordon, Susan Sontag, and others. The Town Hall, 123 W. 43rd St. (212-840-2824); $15 and $10.

Amy Dryansky, Amy Newman, and Ellen Doré Watson—3/12 at 3 P.M.: Reading from their books *How I Got Lost So Close to Home, Camera Lyrica,* and *We Live in Bodies,* respectively. Posman Books at New York University, One University Place. (212-533-2665); free.

Hungarian Poetry—3/12 at 7 P.M.: Readings from works by József, Radnóti, Illyés, and Weöres in English translation as well as the original Hungarian. Coffee and Hungarian pastries to follow. Hungarian Consulate, 223 E. 52nd St. (212-799-3245); $15.

John Lahr—3/13 at 7 P.M.: The celebrated theater critic reads from two new works, *Dame Edna Everage and the Rise of Western Civilization* and *Notes on a Cowardly Lion: The Biography of Bert Lahr.* Barnes & Noble, 1972 Broadway, at 66th St. (212-595-6859); free.

Tours

Magnificent Brooklyn Bridge—3/11 at 12:30 P.M.: A leisurely stroll across the 116-year-old engineering marvel from Brooklyn to Manhattan, with spectacular views of the skyline. Meet on the northwest corner of Clark and Henry Sts. in Brooklyn. (212-265-2663); $5.

The TriBeCa You Never Knew—3/11–3/12 at 12:30 and 2:30 P.M.: Discover how the "triangle below Canal Street" evolved from a nineteenth-century commercial area to a twentieth-century artist mecca. Stops include Duane Park and the Mercantile Exchange Building. For meeting place and more information, call 212-465-3331; $12.

Terminal City: Grand Central Terminal—3/11 at 11 A.M.: The tour discusses Grand Central's Beaux-Arts design and its impact on midtown's architecture and real estate, especially buildings with direct links to the terminal such as hotels, private clubs, and office towers. Meet at the information booth, main concourse, Grand Central Terminal (212-935-3960); $15.

Benefits

Eighth Annual Business & Professional Division's Spring Event—3/11 at 9 P.M.: A black-and-white ball to benefit the Crohn's & Colitis Foundation. The event features a full open bar, buffet dinner, live D.J. and dancing. The Roosevelt Hotel, Madison Ave. a 45th St. (212-679-1570); $125 in advance; $150 a the door.

Cancer Research Institute Cocktail Party—3/11 at P.M.: The "Moroccan Cocktail Party" include light supper, drinks, and dancing; money raised will benefit the Cancer Research Institute. Artist Salon & Spa, 138 Fifth Ave., at 19th St. (212-688-7515); $100.

Beaux Arts Ball 2000—3/11 at 9 P.M.: The white-ti event will raise money for the Architectura League of New York. Includes drinks, light fare and music by the Chico O'Farrill Afro-Cuba Jazz Orchestra. The Cathedral of St. John the Divine, Amsterdam Ave. at 110th St. (212-753-1722) $100–$500.

Gala 2000—3/13 at 6:30 P.M.: The Joseph Papp Publi Theater/New York Shakespeare Festival honor Mandy Patinkin with the Susan Stein Shiva Awarc Chaired by Tina Brown and Bob Pittman, the even will raise money for the Public Theater. Include cocktails, dinner, and performance; festive attire. Pie 60, Chelsea Piers. (212-245-6570); $600–$1,000; tables are $6,000, $10,000, and $25,000.

Events

New York Armory Antiques Show—3/8–3/12: "Th Wendy Show" features international dealers offering seventeenth-, eighteenth-, and nineteenth-century American, English, French, Continental, and Oriental furniture; tribal and ancient arts; and period decorative accessories. 7t Regiment Armory, Park Ave. at 67th St. (212 472-1180); $10.

International Artexpo New York—3/9–3/13 (open to th general public 3/11–3/13): An art exhibition an sale, which will preview thousands of works b more than 2,400 artists. Jacob K. Javits Conventio Center, Eleventh Ave. between 34th and 39th St (212-216-2000); $15.

Get Up and Garden—3/11: A full day of garden activities, including tours and talks by horticulturists an

On View

Behind the Scenery

Check out the foremost makers of movie backgrounds at the "Art of Production Design in Motion Pictures" exhibit at the School of Visual Arts from March 13 till April 13. In addition to displaying models and illustrations from memorable movies like 'The Fisher King' (pictured), 'Annie Hall,' 'Malcolm X,' and 'Mars Attacks!,' the exhibition will showcase never-before-seen sketches by William Cameron Menzies of the "burning of Atlanta" scene from 'Gone with the Wind.'

Photograph courtesy of the School of Visual Art

The Tube

***Satan's School for Girls* (March 13; 8 to 10 P.M.; ABC) is a considerably improved remake of a second-rate 1973 TV movie that featured Kate Jackson as a student at a New England college for well-bred women where everybody seemed to major in witchcraft. This time around, Kate is the dean. And bad girl Shannen Doherty is her nemesis, who uses the paranormal powers she acquired on the WB's *Charmed*—she's capable, for instance, of popping light bulbs with brain waves—to investigate the "suicide" of her beloved sister. Shape-shifting! Female hysterics! Erotic folderol! Hounds of hell! Plus, oddly, a classroom lecture on Catherine the Great and *Potemkin*.**

plantsmen, mini-workshops, lectures, book signings, shopping specials, and more. New York Botanical Garden, 200th St. and Kazimiroff Blvd., Bronx. (718-817-8700); $7.

Online

Vew *York* on the Web—This week on www.newyorkmag.com: Ureach.com presents free 800 numbers, e-mail, and Websites, and Vault.com gives you the real dish on job possibilities and potential employers. Shoppers can find the best presents at the right price using our "Gift Guide." And as always, selected content from our current issue is available, and you can participate in our daily poll and trivia contest.

Sports

lational Scholastic Indoor Track & Field Championships—High-school athletes from across the U.S. compete at the Armory Track and Field Center, 216 Fort Washington Ave., at 186th St. 3/10 from 10 A.M. to 6 P.M., 3/11 from 8 A.M. to 7 P.M.; and 3/12 from 8 A.M. to 5 P.M. Call 212-227-0071 for more information.

rooklyn Half-Marathon—3/11, at 8 A.M.: The New York Road Runners Club sponsors its twentieth staging of this race, which also serves as the first leg of a five-borough half-marathon series that continues through October. Starts at the Coney Island boardwalk at Brighton First Road, finishing in Prospect Park. Numbers and shirts can be picked up 3/9–3/10 from noon to 7 P.M. at the NYRRC, 9 E. 89th St., and on race day from 6:30 to 7:30 A.M. at the registration tent, near Seaside Park at Surf Ave. and Ocean Pkwy. Nonmembers $17; limited race-day entries $22. Call 212-860-4455 or visit www.nyrrc.org for directions or more information on the race and the series.

hotograph by Julie D'Amour-Leger/ABC.

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Solutions to last week's puzzles

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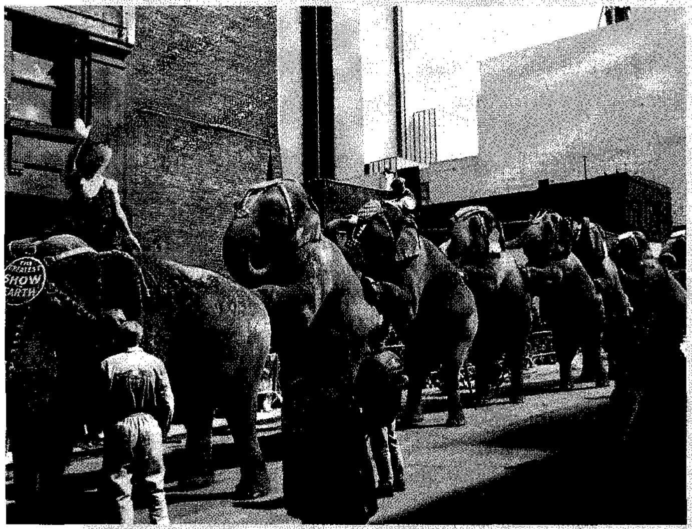
kids

Earth...Drums...Purim

Happening
Welcome Waggin'

The gurus of traffic at the Queens-Midtown Tunnel surely expect their share of Rabbits, Mustangs, Colts, Cougars, and Jaguars to roll through its grungy 1.2-mile interior. But once a year, traffic comes to a complete standstill to allow for the real things—the ones on four legs, not four wheels. Just past midnight on March 15, 13 elephants, 26 horses, 2 camels, 4 zebras, 4 alpacas, and 2 goats will meander underground on their way to their two-week stay at Madison Square Garden. The Ringling Bros. and Barnum & Bailey circus may be the great spring tradition for New York kids, but it's the Animal Walk through the tunnel that draws cultlike crowds of devotees (not to mention the occasional PETA propagandist) year after year. The circus train pulls into a rail yard in Long Island City around 11 P.M., where the animals disembark onto Jackson Avenue and make their way into the tunnel's north tube. (This year, ringmaster Michael James McGowan will be atop the lead elephant, holding a giant E-ZPass.) When the animals enter our jungle, the crowd goes wild. Unlike the rest of us going crosstown, the circus creatures arrive at their MSG stables pretty quickly. "The elephants who lead the pack are very intelligent," says circus spokesperson Barbara Pflughaupt. "They can take the walk without us." Circus folks recommend arriving at the Manhattan side of the tunnel early. While the 34th Street crowds are made up mostly of grown-ups, those youngsters who get to stay up late on a school night will have a great time. Some local yeshiva girls have been known to show up in the crowd decked out in animal costumes. "New Yorkers have come to expect that when we come, we bring the spring with us," adds Pflughaupt. Thankfully, the city's garbage guys will be on hand to clean up any unexpected springs. SUSAN AVERY


THE GREATEST SHOW ON EARTH

Photograph courtesy of Feld Entertainment

Children's Events

Jungleland—Traffic tie-ups take on new meaning when the circus animals come through the Queens-Midtown Tunnel. The midnight stroll, which continues west onto 34th Street, includes elephants, camels, and zebras along with their respective handlers. Start lining the streets on 3/14 before the strike of midnight to catch a glimpse. The **RINGLING BROS. AND BARNUM & BAILEY CIRCUS** goes wild at Madison Square Garden from 3/16–4/2. Tickets are $10–$42.75 and can be purchased at the box office or through Ticketmaster at 212-307-7171.●

Sing-along—Preschool music teacher Laurie Berkner hit the big time a couple of years back when she landed birthday-party gigs for the progeny of Madonna, Sting, and Ally Sheedy. Even Springsteen said he was impressed. Her latest CD, **VICTOR VITO**, has won rave reviews by young and old alike. Catch a performance at 11 A.M. on 3/12 at Ansche Chesed Synagogue, 251 W. 100th St. Tickets are $8 in advance, $10 at the door. (212-866-4993).●

Island Girl—Follow the Caribbean retelling of Hans Christian Andersen's *The Little Mermaid* as it is performed by New York Youth Theater, a multiracial, multigenerational company. **ONCE ON THIS ISLAND** plays at the newly renovated space on the seventh floor of the Central Presbyterian Church, 593 Park Ave., at 64th St., 3/10–4/8. Tickets are $12. (212-888-0696).

Ground Rules:

● = free

● = now or never (one-shot deal or final week)

Earth Day—Think spring. Rebirth and renewal are back on the agenda with **THE EARTH & ME**, a people-and-puppets production by Shadow Box Theatre, about a child's understanding of our planet and its inhabitants. The story includes a blend of dance, music, screen projections, colorful puppets, and a multiethnic cast. 3/12–3/14 at Symphony Space, 2537 Broadway, at 95th St. Through 3/24 at the Brooklyn YMCA, 30 Third Ave., at Atlantic Ave. Ticket prices vary. Call for more information, 212-724-0677.

Haman the Horrible—Go from the hisses and boos of Haman to the good-natured ways of Queen Esther when a Broadway designer helps kids create their own couture Purim costumes. Masks, crowns, tunics, and sequins included. 3/12 at 3 P.M. Tickets are $10. Follow it up with the **PURIM PAGEANT**, which includes a parade, craft-making, and live klezmer music. 3/19 from 1–4 P.M. Tickets are $3. The Jewish Museum, 1109 Fifth Ave., at 92nd St. (212-423-3225).●

On My Honor—Forget the cookies. The restaurant Fifty Seven Fifty Seven is honoring Girl Scouts on 3/12 with a special dessert, for free. The brownie with caramelized banana and vanilla ice cream is available to any current or former **GIRL SCOUT** brunch or dinner patron who can show a piece of memorabilia from her Girl Scout days or recite the pledge. 57 E. 57th St., at the Four Seasons Hotel (212-758-5757).●

Take 5—Grab a group of five teenagers and take them to any number of cultural events throughout the city for just $5 per person. Participating groups include: American Ballet Theatre, Carnegie Hall, 92nd Street Y, Lincoln Center, La MaMa, and many more. A **HIGH 5 TICKETS TO THE ARTS** catalog, which lists the events available, can be had by calling 212-HI5-TKTS or 212-445-8587.

Bang Up—If the neighbors are complaining, have your little Ringo get his ya-yas out at the **THE NEW YORK CITY DAY OF PERCUSSION**. This daylong event brings students and professionals together to explore their mutual, however loud, interest. Master percussionists will explore their craft and perform on instruments from the familiar to the exotic. Tickets are $5. 10 A.M. on 3/11 at the Colden Center for the Performing Arts, Lefrak Concert Hall at Queens College, Long Island Expressway and Kissena Blvd., Flushing (718-997-3800).●

Airborne—Back in the fifties, a nearly silent film about a lonely boy and his best friend, **THE RED BALLOON**, sent youngsters into orbit and opened the eyes of the movie industry to a different type of filmmaking. Now a Scottish theater company has adapted this story for the stage, and it made its New York premiere at the New Victory Theater. Through 3/12. Tickets are $20 and $10 at the box office, 209 W. 42nd St., or through Tele-charge at 212-239-6200.●

Cool Beans—Recently restored to its original nineteenth-century splendor, the Swedish Cottage Marionette Theatre at Central Park is now home to **JACK AND THE BEANSTALK**. This updated version of the fairy-tale classic, about a boy who trades his farm animal for a mere handful of beans, incorporates music, expert puppetry, and comedy into its modern-day performance. Tues.–Sat. through June. Suggested donations, $5 adults, $4 kids. For reservations, call 212-988-9093.

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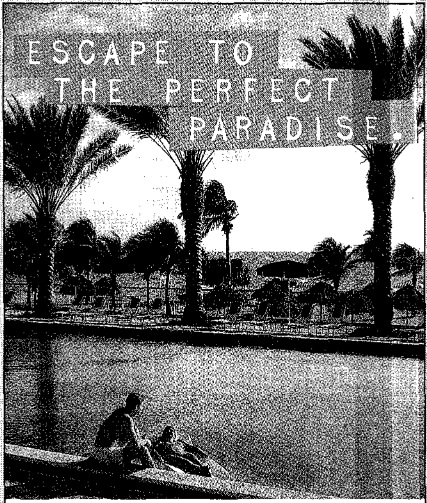

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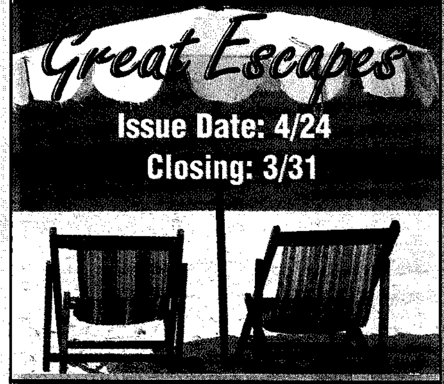

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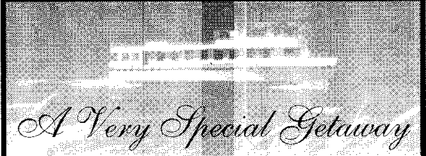

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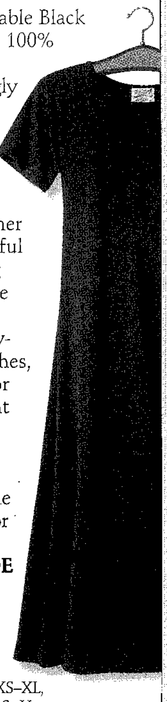

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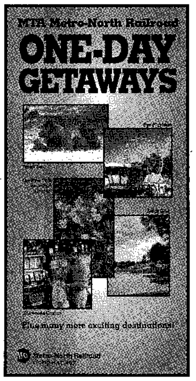

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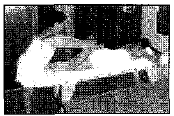

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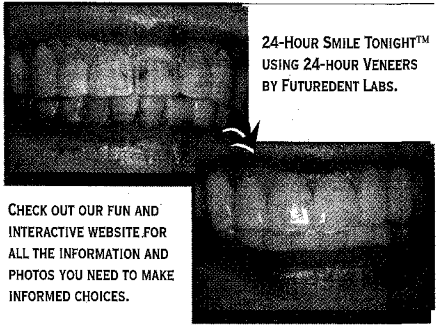

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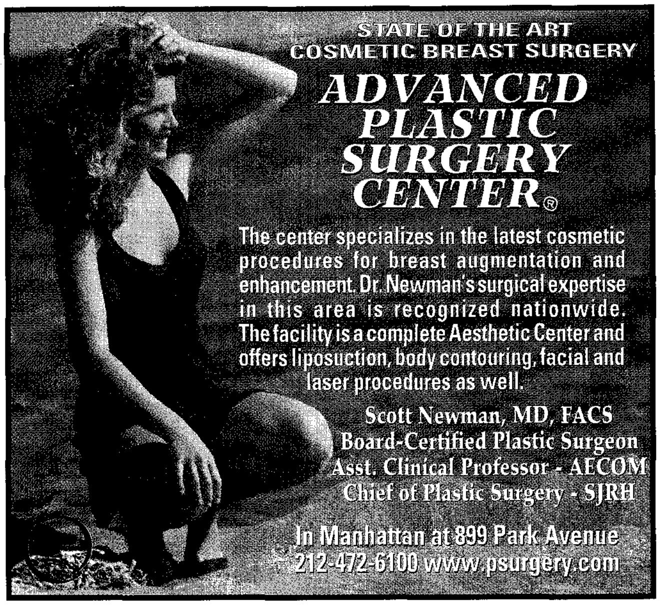
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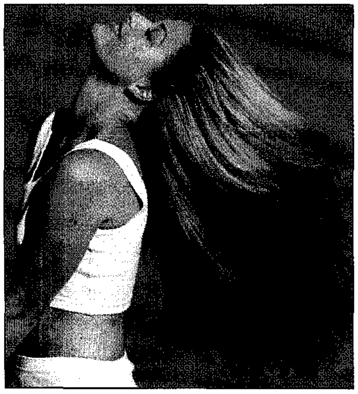

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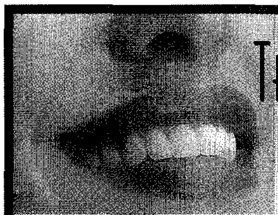
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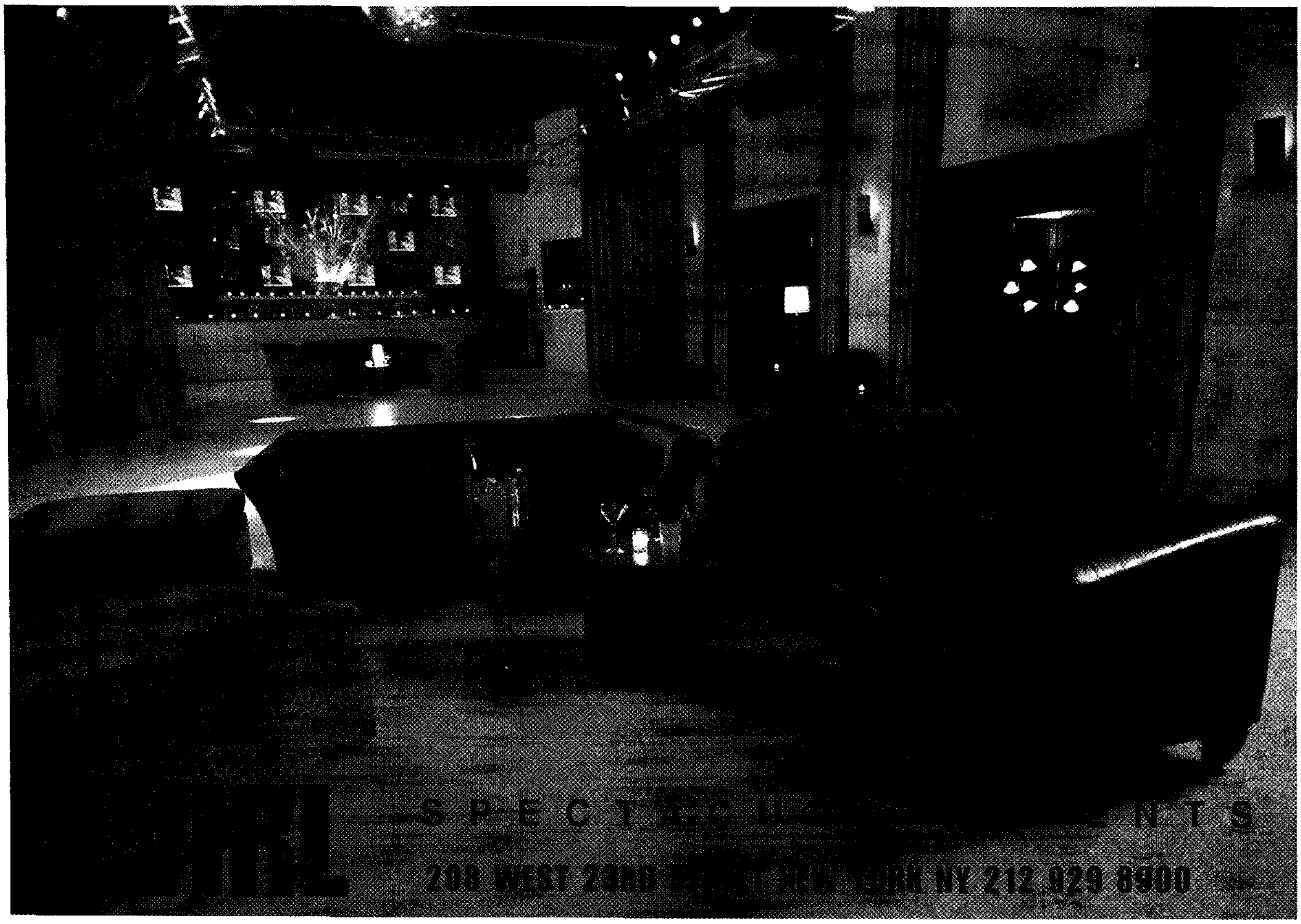

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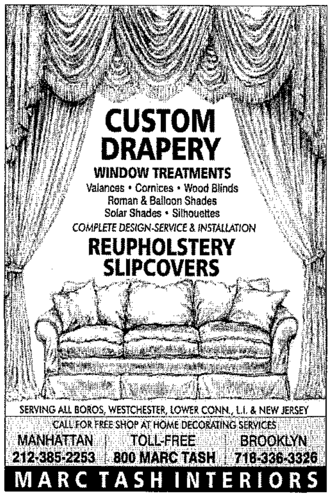
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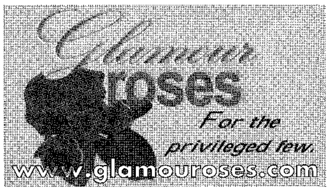

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Seeking Loving, Loyal, Happy—Handsome, magnetic man (45-51). I love to laugh, explore the world, speak French, read, listen to music, dance, write, watch old movies, play table tennis and tennis, ski. I am a pretty, young-at-heart 48-year-old romantic, a slim 5'6", down-to-earth, vivacious, passionate, inquisitive, politically conservative, a good mother of a 14-year-old boy, former history teacher, nationally ranked athlete for 30 years. My philosophy - happiness: focus on and appreciate the positive. Live each day to the fullest. Note/photo/phone. 3463✉☎

Enthusiastic Yankees Fan—Seeks gentleman to attend games. Divorced, white Jewish female, 45, blonde with green eyes, fit, charming, and who knows BOB is not necessarily a guy, seeks LHP or similarly kindred spirit... Access to box seats is a plus! 3458 ✉

Beautiful Internet CEO—Blond, successful, vivacious, great smile, Ivy League, romantic, Jewish, family values, warmhearted, 38, seeks Jewish prince to pamper and love. 3413 ✉

Seeking Rare Love Connection—Male, 40s, intelligent, fit, good-looking, Jewish, emotionally and financially secure, seeks whole package in attractive, quick-witted, intelligent woman (religion not important, heart is) for that real and elusive special chemistry and mind connection. Love films, travel, music, fine food, creativity, learning. Photo/note, please. 3467 ✉☎

Healthy, Somewhat Wealthy—And sincere, single white male who is attractive (some even think good-looking), successful NYC business owner, 6'3", 205 lbs, early 50s, nonsmoker, athletic, divorced, emotionally open, playful, adventurous, mischievous and huggable, who appreciates the finer things in life. Seeking someone special to share real quality time in a giving/receiving long-term relationship. Please be at least 5'2", with a fabulous figure, slim/pretty, great legs, somewhat buxom, 32-42, size 8 or under, open, warm, caring, passionate, communicative, sensitive, unencumbered, and still believes in fairy tales (love). Photo and phone a must or no reply. 3446 ✉

Shhh... Can You Keep A Secret?—I will forever deny having placed this ad. I am Jewish, female, 37, attractive, accomplished, 5'7", educated, professionally employed, fit (emotionally and physically), fun, refined, spirited and...I confess to wanting it all (...hope springs eternal). I seek a Jewish man, 37-47, who is attractive, educated, unencumbered, confident, smart, funny, good, successful, passionate (in/about work and...play), who is not accustomed to responding to ads. Have I described you or someone you know? If so, please respond (with note/photo) to: iwilldeny@hotmail.com 3421 ✉

Woman Seeks Woman—In late 40s, who is educated, feminist, pretty, slim - for creative dialog and romance. 3469✉☎

Are You More Than A Pretty Face?—Generous, creative businessman wants to find a hot, sexy woman with a good sense of humor. I'm 50 years old, 5'11", 170 tight lbs, hair, divorced, 21-year-old son, good-looking, secure. Passion for running, boxing, dancing, waterskiing, dining, movies, theater, opera, travel. You need to be a real beauty, fabulous figure, bright, fun, athletic, healthy, very affectionate, loving, warm, independent. Please tell me about yourself, how to get in touch with you, and a recent full-length photo. 3422 ✉

Male Antique Dealer—In my 50s, very fit, seeking female, late 30s-early 40s. I've been on the shelf, but now I'm ready to rock 'n' roll first with a friendship and common likes and dislikes. My dislikes include dishonesty and watching football on TV. Among my likes are travel, good food, music and holding hands. My hobbies are writing (a screenplay) and playing basketball. There's a lot more to me - like I'm a nice guy and I'm really pretty okay-looking. Care to see for yourself? Recent full photo, please. 3420 ✉

Tall, Attractive 50ish Redhead—With long legs, a warm heart and lots of personality and style; many interests from the theater to tennis, the city to the country. Looking for down-to-earth, smart, successful guy who's missing only that one special woman. Please send note/photo/phone. 3457 ✉☎

Gay, Super-Successful—Charming, good-looking 65 male seeks sophisticated, cultured, attractive European in 40s, to share extraordinary lifestyle, country, city, travel. Photo needed. 3454✉

Black Construction Guy—29, 5'11", 195, seeks white woman, 29-40. 3432✉

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Affluent Male—Jewish, early 50s, 5'7", 160, MBA, skier, sailor, pilot, seeks woman, 30-40, nonsmoker, interested in starting family. Sincere replies only. Letter/photo. 3462 ✉

Finished My Book On Picasso—And want to celebrate. 6' male. Be very bright, upbeat, 40-50. Photo a must. 3478 ✉

Tall, Attractive Jewish Male—41, 6'1", 195 lbs, bright, honest, successful, with a good sense of humor. I enjoy museums, theater, yoga, good food and quiet times. Seeking same qualities and shared interests in a professional Jewish woman, 5'7" or taller, slender, under 36. 3439 ✉☎

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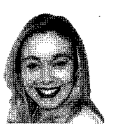
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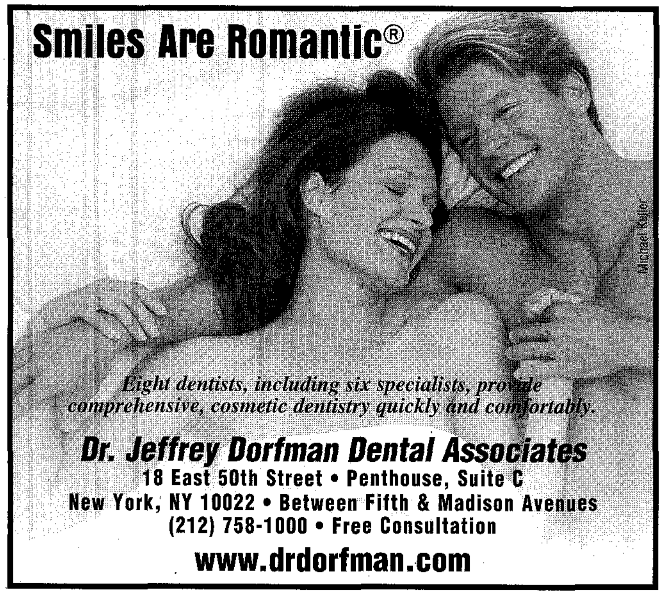

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Pretty Artist—Youthful, educated, fun and fit, seeks easygoing, accomplished male, 59 plus. Bonus for humor, tennis and love of travel. 3470✉☎

Extremely Beautiful—Very attractive Asian model, young, never married, seeks highly successful, healthy white gentleman, 36 plus, 5'10" plus. 3434✉☎

Romeo Seeks Juliet—For (212) romance and more. Me: 40s, sparkling, witty, handsome, fit professional. You: gorgeous, vivacious, passionate and ready. Picture and note helpful. 3471 ✉ ☎

Beauty, Brains And Success—Petite, accomplished, athletic, Jewish, NYC business owner seeks Jewish soul mate, 32-45, for marriage and family. 3452✉☎

Serious About Starting Over—If you happen to like tall, slender, youthful surgeons, maybe I'll do. Very fit, 50s, into good food, art and theater. Looking for a woman who's exciting, who understands commitment, who's fun to make happy, and who can make us both laugh when things aren't perfect. Photo. 3435 ✉

Looking—For a man who wants so much more than my beautiful face and great body! Jewish female with no children (that I know of), who is loving, fun, creative, intelligent, passionate, adventuresome, energetic and humble, seeking serious relationship with man, 40-52, with a few of the qualities mentioned above. Note/photo; will reciprocate. 3426 ✉☎

Sensitive, Affectionate, Conscious—Music lover in Westchester. Single dad, "actually" handsome, 6' tall, with artistic pursuits. 50 years of wisdom and still learning. Youthful in mind and body. Looking for woman who is beautiful inside and out. Photo, please. 3453 ✉ ☎

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Great Catch—Accomplished MBA, 42 (looks 30), 5'9", 175 lbs, good-looking guy with herpes is seeking soul mate. Replies to: HMBA1@aol.com or 3460✉

Intelligent, Accomplished—Happy male, 5'6", seeks petite, slim partner, 49-55, for a life made in heaven. Note/photo. 3449 ✉

Want A Taste Of Honey?—Sexy brunette, 30s, exec, seeks charming restaurateur (35-50) with gourmet taste and caviar dreams. Photo a must. 3451✉

Great Guy—51, looks 41, this former pro athlete is still in great shape, looking for great-looking, slender, fun-to-be-with woman for great times together. Photo/phone/note. 3444 ✉☎

Tall, Blond And Very Attractive—Successful professionally, with a wide range of interests. Seeking a man, 49-58, who is also accomplished, intellectual, capable of intimacy and, like me, is passionate about hiking, biking, the arts, music, travel, great restaurants and Italian cooking. Would also like someone who can kick back and relax. Note/photo appreciated - but will also respond to phone messages. 3416 ✉ ☎

You Can Count On Me—Energetic, loyal, loving white woman, 5'2", own business, love ballroom dancing, golf, travel, theater, love of life and awareness, with strong intuitive qualities. Seeking man for friendship and more, 50 plus. 3456 ✉☎

Commitment-Minded Woman—Very attractive, 48, athletic, happy, sincere, Jewish, financially secure, well-traveled. Please be a financially and emotionally secure man, unpretentious, spiritual, great sense of humor, age 48-52. Note and photo. 3419 ✉

Sci-Fi Film Buff—160-plus IQ male seeking NYC film buddy, female, slim, 30s. POB 539, NY, NY 10101

Successful, Attractive Harvard MBA—Male, 32, with diverse cultural and athletic interests, seeks Asian/white woman. 3418✉

Upscale Grey Fox, PhD—61, blue eyes, film buff, seeks tall, slim, leggy vixen, ex-model/dancer. Photo/note. 3412 ✉

Educated, Sexy Woman—51, seeks warm, witty, charming, cultured male for special relationship. 3476 ✉ ☎

Warm, Vivacious And Pretty Woman—Seeks tall teddy bear type, 50-60, with kind heart, keen mind and plenty of irrational exuberance, for moonlit nights over Manhattan, Tel Aviv and/or Paris. 3477✉

Amorphic, Energetic, Infectious—Intelligent Catholic guy, 43, no baggage, no skeletons, no smoking, no children, seeks like-minded, sincere woman with sense of humor. Photo/phone. 3464 ✉ ☎

Attention!—European Juliet, 32, 5'10", pretty, shapely, educated, selective, classy, seeking Romeo, 6' plus, handsome gentleman, 30-45, honest, warm, sense of humor, to rescue her from the meat market. 3440 ✉ ☎

Cute, Feisty Jewish Brit—40, great sense of humor, seeks sensitive, stable professional guy, 35-48. Photo. 3431 ✉☎

Beautiful Bi-Racial Businesswoman—Early 30s, financially secure single mom, seeks companion for leisure time. 3436✉☎

Adventure Man Seeks Same—5'7", 40, dark brown hair, goatee, fit, attractive, financially secure, bright, MBA'd professional, seeks similarly situated, nice guy for fun, adventure and long-term relationship. Enjoy world travel, quiet nights at home, being active and all of what NYC has to offer. Note/photo, please. 3417 ✉

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Ex-Montreal Jewish Female—(Yekke), 39, 5'5"/138, overeducated humanist, beautiful, loving, playful, seeks warm, positive, clever, complex-free man. 3448 ✉☎

Very Attractive, Intelligent, Caring—Successful, athletic, widowed man, Christian (56), is looking for very attractive woman, 35-50, to share time with in a long term relationship. 3465 ✉ ☎

Positive, Multifaceted Woman—Attractive, creative, tall, blond/blue, 40s, fit, western transplant, Ivy grad, professional. Seeks smart, outdoorsy, tall, fit, arts-minded, spiritual, sensuous guy for loving relationship/best friend. Kids okay. Race unimportant. Photo reciprocated. 3433✉☎

A Wonderful Guy—Romance, excitement, love - we can have it all. Single white male, 52, attractive, nonsmoker, financially secure, honest and down-to-earth, in search of female, 28-early 40s, for long-term relationship. Note/phone/photo, please. 3410 ✉

European Male Professional—Is looking for a nice, attractive female to explore the city with. I am Scandinavian-born, nice, handsome, very athletic, 35, 6', collect antiques and enjoy the arts. Photo. 3445✉

Daily Planet Extra—Clark seeks Lois. Tall, thin, athletic, street-savvied Superman seeks physically strong, mentally awake, keenly-sensed, wistfully wild Wonder Woman with whom to embrace the intoxication of spring fever. 3475 ✉☎

Lovely To Look At—Blue-eyed lady doctor - vibrant, adventurous, warm and open - enjoys hiking, cycling, sushi, Tuscany, Mozart, Marx Brothers and Coltrane. Seeks wonderfully romantic, highly intelligent counterpart (single white Jewish man, 45-53) to laugh and sparkle with. Note and photo, please. 3455 ✉

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LI Widow—Brunette, 40, children, independent, caring, loving, passionate, romantic, sincere, pretty, petite. Looking for long-lasting relationship with successful and secure white male, 40-50. 3438✉☎

Southern, Red-Headed Businesswoman—Likes adventure, travel, eclectic music, attractive, 38, 5'5", caring and sensitive. Seeking a serious relationship with a 40-50-year-old, kind, considerate, mature white male who enjoys hiking, museums and the arts. 3430 ✉☎

Extremely Attractive—40ish widow with kids, financially secure and independent, homes in Manhattan and outside the city. Ideal mate is a pediatrician, vet, professor, teacher, a professional; with the flexibility to travel; a nurturing, attractive male under 6', between 45-60, very bright, fun, flexible; love of animals, travel, skiing, sailing and kids. Great if you have kids too. Seeks fun with families and alone together. Would consider marriage with right person. Include photo. 3450 ✉

Attractive, Fit Brunette—Jewish widow seeks to share happy times with 65-plus man. Golf a plus. 3429 ✉

Physician/Cardiologist—Seeks significant other half. I'm a tall, soft-spoken yet outgoing individual with high integrity and enjoy all the pleasures of NY. You, hopefully, will be a kind, considerate, striking woman with a stunning figure, age 25-35. Am interested in a permanent relationship. Please send photograph and letter. 3425 ✉

Beautiful, Sophisticated, Sensual—And very successful professional lady - travels the world for business and pleasure, who's also content to enjoy a romantic weekend at home in the city, is passionate about opera, Mozart, film and charitable work... seeks Catholic gentleman who is fit, nonsmoker and resonates to the above, 47-60. Please send photo. 3442 ✉☎

Down-To-Earth Female—World traveler and successful marketing maven admits to being attractive, 50, romantic, kind and a gourmet cook. Seeks a successful, decent and gentle Jewish man looking for a long-term relationship. Phone/photo. 3423 ✉☎

Tall, Attractive Dental Specialist—Living in picturesque upstate NY (Albany area), Jewish, 41, 6'1", 178 lbs. I enjoy biking, hiking, skiing, traveling, dining, movies, reading, theater, working out. I'm seeking a health-conscious, 30-something, single Jewish female, fit, slim, pretty soul mate who's kind, easygoing and ready to co-author our new life chapter together. Note/photo. 3437 ✉ ☎

And Now For Something Completely—Different... A good-looking male, caring, sensitive, intelligent, introspective, devoted educator, 41, who enjoys hiking, book-browsing, good sense of humor, and especially kids - looking for a fit, slim, pretty woman with same interests, 30ish. Note/photo. 3424 ✉ ☎

Nice-Looking, Wealthy, Successful—Businessman, 55, seeking to indulge, travel and socialize with an intelligent, attractive, bright, sociable woman companion, 27-40. Send photo/note: 3427✉

Successful, Selective—Very good-looking businessman, Catholic, early 40s, 175, 5'11", dark hair, blue eyes and in great shape. Seeks one attractive, warm, fit, sexy, smart, marriage- and family-minded woman under 40, for last first date, friendship, romance and so much more. Letter, recent photo (will exchange) essential. 3459 ✉

Sweet Yet Sassy Woman—Attractive, petite, fit. Big brown eyes sparkle with laughter. Creative, intelligent, passionate, funny, financially secure, divorced, Jewish, in Westchester. Loves music (classical, jazz and folk - the WFUV kind); art (she draws, paints and visits museums); reading (everything); theater and travel. Would love to do any or all in the company of a caring, intelligent, active, interesting, centered, nonsmoking, financially secure Jewish man, 46-58. NY/NJ/CT. Note/photo. 3472 ✉

Tall, Handsome Mensch—Art director, 49, seeks tall Jewish lady soul mate, 40s, for life's celebration. Photo. 3443 ✉☎

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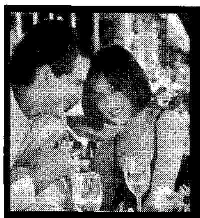

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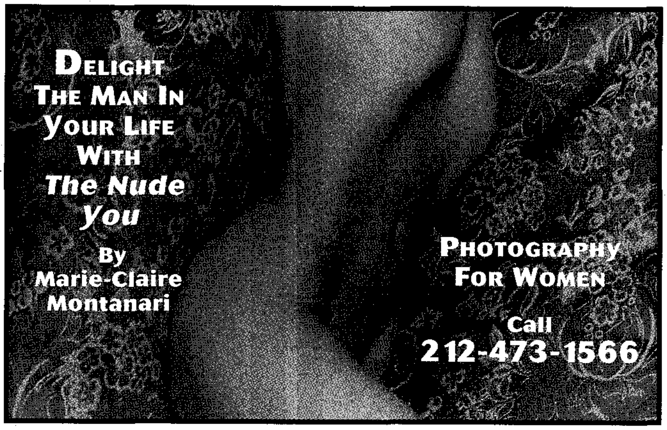
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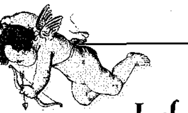

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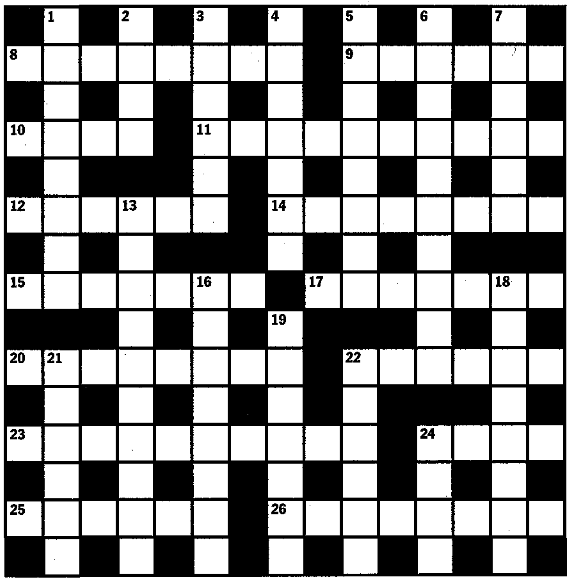
The 'Guardian' Crossword

ACROSS

8 General resemblance to Humpty Dumpty? (3-5)
9 He cometh in a play or cinema production. (6)
10 Allowing admission to ring enclosure. (4)
11 Lacking money for cake. (10)
12 It is hard-skinned and unfeeling, we hear. (6)
14 Fool's speech in production of Lear. (8)
15 Studs' list put on board. (7)
17 New rise to be paid now? Remains to be seen. (7)
20 It secures protection around the neck when carp's fin is damaged. (5-3)
22 Quiet during day without a lot of noise. (6)
23 Pedestrian crossing. (10)
24 Crack shot. (4)
25 Rum loo embellished with gilt decoration. (6)
26 Lawyers reason it out. (8)



DOWN

1 One always remembers the penal settlement. (8)
2 Club clique, we are told. (4)
3 Bags of money. (6)
4 Meets Sid and Joan when out. (7)
5 It's put out in the dance interval. (8)
6 Desire nice sort of divorce. (6,4)
7 Bill is to raise and set sail for French port. (6)
13 Alibi tenor used to get release. (10)
16 Store up memoir in novel form. (8)
18 Agitated prude and the kind of statue that agitates him. (8)
19 Annoyed when out of painkiller. (7)
21 So rich a blend of voices. (6)
22 Ways to get round little children's demands. (6)
24 Father is up and about. (4)

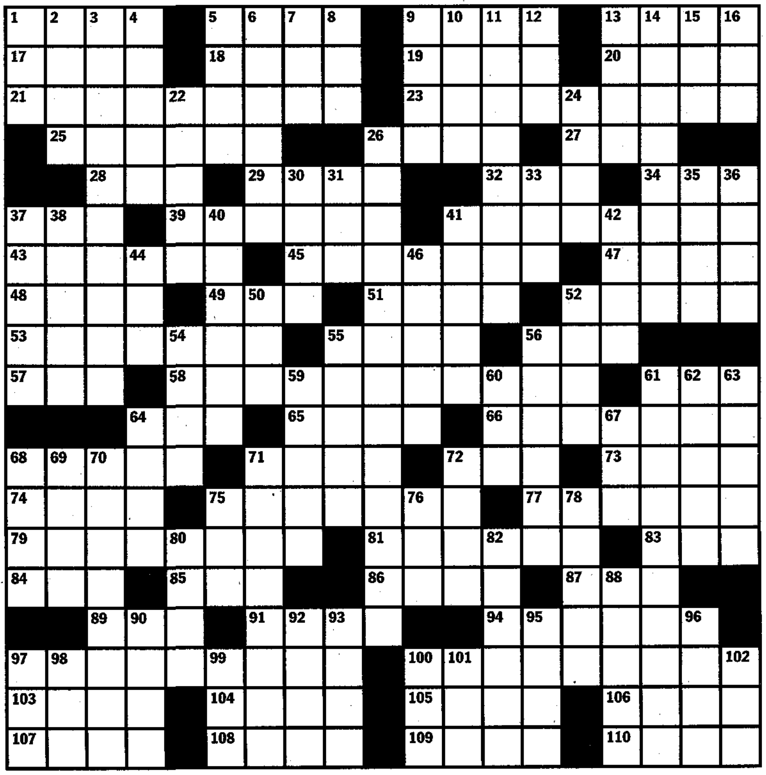
'H$_2$O': 'Cue' Crossword • By Maura B. Jacobson

ACROSS

1 Wimbledon great
5 "——— be in England . . ."
9 "The Sound of Music" backdrop
13 Baltimore's railroad partner
17 Betty of animated cartoons
18 Kitchen personage
19 Delibes and Durocher
20 Carbonated drink
21 Kiddies' trains
23 Beef before slaughtering
25 Most peculiar
26 Thomas of timepieces
27 Two of these follow ooh
28 Say 15-Down
29 Engrave with acid
32 Defunct ration agency
34 I, to Claudius
37 Vowel request to Vanna
39 River-carved gully
41 Young thug
43 Mexican state
45 Incite
47 Nod off
48 Marijuana puff
49 Rap's Dr. ____
51 Kilties' caps
52 Arbor
53 Lack of motion
55 "When My Baby Smiles ———"
56 Snakelike fish
57 Carrottop's nickname
58 Military braggart of old comics
61 "Tommy" rock group, with "The"
64 Opposite of bon
65 Sandwich breads
66 Man on the mound
68 Slain Israeli leader
71 Give the performer a hand
72 W. Coast campus
73 Last Mrs. Chaplin
74 Gel from seaweed
75 Fakes
77 Bring in from abroad
79 Fad of the '50s
81 Start of a carol
83 Jack Horner's fare
84 Gal of a song
85 Losing line at tic-tac-toe
86 Dope detective
87 Lincoln son
89 Cowpoke's assent
91 Scat!
94 Valley with a P.T.A., in a pop tune
97 Sailing ships
100 Colorado River construction
103 Steel component
104 Neighbors of the Pawnees
105 Bassoon's kin
106 College in New Rochelle
107 Grande and others
108 ——— fide
109 Lubricants
110 Lethargic

DOWN

1 TV network letters
2 Lower-Manhattan district
3 Duped
4 Horace's poetic form
5 Big name in New York news publishing
6 Owl, vocally
7 Also
8 Approvals, for short
9 ——— vera
10 Period after Mardi Gras
11 Cookware holders
12 Silencing utterance
13 Workplace-safety org.
14 The clink
15 Words of commitment
16 Lout
22 Closet wood
24 Airline to Tel Aviv
26 "——— Player" (1960 Truffaut film)
30 Hit the bottle
31 Burlesque's Lili St. ———
33 Mystery-story pioneer
35 Stare fixedly
36 Something unique
37 Moving about
38 Not a soul
40 Kind of tire
41 Similar: prefix
42 Object of adoration
44 Atop, poetically
46 "Let's go!": Sp.
50 British India
52 Root vegetable
54 Fed. agent
55 Nazism's ideal ancestry
56 Evoke
59 Lowest deck of a warship
60 Second addendum to a letter: abbr.
61 Boisterous merrymaking
62 Painter Matisse
63 Employ rhetoric
64 Oscar-winning Sorvino
67 Patrolman
68 Sounds from the stadium
69 H-dos-O
70 Media hype
71 "I do not ——— run": Coolidge
72 Exploitative person
75 Small or chicken
76 Author LeShan
78 Length unit, in the U.K.
80 ———-my-thumb
82 Pupil's place
88 Eliot's "cruelest month"
90 Ages and ages
92 Slovakian river to the Danube
93 Greek peak
95 Urban rds.
96 Chimed
97 Dame's compeer
98 Dernier ——— (lates fashion)
99 San Francisco hill
100 H_2O, in this puzzle
101 Kimono cummerbund
102 Possibly will



Solutions to last week's puzzles appear on page 12